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Kine Weekly

SHORT AND SWEET!

Every programme becomes a richer feast when you serve 'em these

23 SUPERB NEW BRITISH SHORTS

To be released between now and February:—1 three-reeler in colour, "Balloons and Spinifex" . . . 6 two-reelers, including "Britain's Sporting Heritage" . . . 6 two-reelers in colour, including "Designed in Britain" . . . 5 one-reelers, including "In the Swim" with Anita Lonsbrough, Ian Black, etc. . . . 5 one-reelers in colour, including "Australian Colour Diaries" . . . Ask your MGM salesman for details.

AND! 14 TOP CARTOON REISSUES (9 TOM & JERRY) IN COLOUR

FILMS

Worth seeing —if you can find it

by DEREK MONSEY

TUCKED away in odd cinemas throughout the country on what is called a "restricted release" will soon be a film called *BATTLE INFERNO*, which is worth hunting down.

This is a fascinating bit of cinema.

Made in Western Germany a couple of years ago, dubbed (skilfully) into English and put out—there's a certain irony in this—by British Lion, it deals in heavy-handed, Teutonic, soul-searching terms with the mad tragedy of Stalingrad, the Hitler-made disaster to German arms of 18 years ago.

The battle for Stalingrad, the prestige-prize sought by Paulus's Sixth Army in the march to the east, opened out in November 1942—that fateful year when the tide of history seemed to falter and baulk and finally turn against the Nazi empire.

Stereotyped

Battle Inferno paints the picture, as some British generals liked to put it, in black and white; and it tells its story through characters hopelessly stereotyped as "good" and "bad."

But in its tale of the four or five Germans who set out to the Stalingrad front—a fine young officer, a bullying Nazi coward, a doubting priest and a gentle, artistic soul—it rings the changes with some effect on war cliches which were fresh when *All Quiet On the Western Front* was first seen some 30 years ago.

The impact it makes, however, is one of relative immediacy. There, again, are the drums, the swastikas, the jackboots of Nazism on its triumphant march.

There is Hitler, aloof, deified, supremely mad in his solitary grandeur, while Goering roars out his lies and boasts.

And there is Stalingrad. A burned-out, destroyed city; a shambles of ghosts and blood and hate and misery. "Every seven seconds" the Russian radio announces, repetitive to the point of nausea, "one German soldier dies in Stalingrad."

Ludicrous

They die in the wilderness of cold, the snow-covered ruins, of wounds because there are no medical supplies, of starvation because there is no food, unable to fight back because there is no ammunition.

Half an army of a quarter of a million dies because Hitler decrees that it should, and his ludicrously loyal officers believe he is god-like and infallible, and death—if he orders it—is the cheap price of immortal glory.

Yet *Battle Inferno* has a spirit; it dares to question the worth of the tragedy, the right of the Fuehrer. And that, I suppose, is what makes it a film worth looking at. That, and the uncomfortably ambivalent feeling that it also, maybe unconsciously and unintentionally, suggests that there *was* glory, even here.

WORTH BOOKING -IF YOU'RE A SHOWMAN

BATTLE INFERNO

A BRITISH LION presentation

KINEMATOGRAPH WEEKLY, 8/9/60.

Kine Weekly

LARGEST NET SALE : OVER 4,650 COPIES WEEKLY

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NEWS HIGHLIGHTS . . .

Royal film selection talks

LEADERS of the industry are to meet next Tuesday to consider changing the method of selecting the film for the Royal Film Performance. The meeting, arranged this week, will be attended by the presidents of the trade associations, other leading industry personalities and the officers of the CTBF.

The decision to consider the question was announced by CTBF chairman, Ralph S. Bromhead, at the fund's annual meeting last week. "The Royal Film Performance is considered to be a vital source of income for the fund," he said. "But a number of us have felt that we have not, in recent years, been getting the best possible film for that important occasion."

Mr. Bromhead added that it was likely that as a result of the meeting, proposals for a completely new method of selecting the Royal film would be put to the CTBF.

Warner chiefs to meet in London

BENJ. KALMENSON, executive vice-president of Warner Bros., will be arriving in London from America next Monday (September 12).

He will be joined the same day by Wolfe Cohen, president of Warner International, who is at present on a tour of Warner's Continental branches.

Mr. Kalmenson, Mr. Cohen and Arthur Abeles, managing director of Warner in Britain, will visit Paris and Rome later in the month.

TUC rejects Artistes' proposal

A VARIETY ARTISTES' Federation proposal complaining that some organisations in the Federation of Film Unions failed to recognise their membership card, was ruled out of order at the Trades Union Congress at Douglas, IOM, this week. The reason, said the General Purposes Committee, was that no dispute had been referred to Congress.

The Variety Artistes' Federation, which was to have been supported by NATKE, had said in a resolution that the non-recognition was unfair to its members, who, it maintained, must have the right to play its part in all spheres of entertainment.

It is understood that some unions in the industry, particularly Equity and the Association of Cinematograph and Television Technicians, have maintained for some time that the Variety Artistes' Federation was only re-admitted to the TUC in 1951 on condition that it did not have negotiating rights in the film industry. This, however, is contested by the Federation.

It is believed that at the end of Congress the Variety Artistes' Federation will report to the General Council that a dispute exists which means that the General Council can consider the matter during the year and report to the next Congress.

Eire loses 10 million cinemagoers

OFFICIAL figures, published by the Central Statistics Office in Dublin, show that attendances at cinemas in Ireland have been dropping steadily since 1956. The figures, which cover the past 10 years, indicate that there was a peak of admissions at 54,100,000 in 1954, a drop of about 4,000,000 in the following year followed by an upswing to 52,100,000 in 1956. Since then, the decline has been sharp and admissions totalled only 43,800,000 in 1959—the lowest for the decade. Gross receipts, based on the amount paid in entertainments tax, were at their highest in 1956—£4,365,000. They were down to £3,945,000 in 1959.

These figures support the case which has consistently been made by the exhibitors for a reduction in entertainments tax.

The amount paid in respect of film rentals totalled £924,000 in 1957, but was down to £841,000 last year.

KRS PLAN FOR NEW RELEASE PATTERN

A MAJOR modification in the London general release pattern, involving saturation advertising campaigns in regional areas, is suggested by the KRS in reply to the report of the CEA distribution committee.

The KRS plan was discussed at the joint KRS-CEA committee meeting last week.

The letter from KRS secretary R. S. Camplin to CEA general secretary Ellis Pinkney was as follows:

"Having carefully studied the report of the CEA Distribution Sub-Committee dated February 17, 1960, we have come to the conclusion that wider and deeper thought is required on the entire question. For that reason, rather than going into every point made in the report in detail, we put forward the following thoughts for the CEA's consideration.

General.

"An analysis of the theatres currently playing on North-West London release reveals a wide variation in their box-office potential, and in order to secure the maximum benefits from comprehensive advertising campaigns in all media, it is the belief of the KRS that serious consideration should be given to a major modification of the London general release pattern.

"We have noted with interest the changes that have recently taken place in the South Coast release pattern as a result of the success achieved by television advertising on the Southern Television transmitters.

Sensible

"In London, evening newspapers and television cover not only the Greater London area but also the Home Counties, and in general terms it would be sensible to key the play dates of films so advertised so as to coincide with the peak of the general release advertising campaign. Consequently the selection of the theatres to play on the first week of London release need have no regard to existing zoning or to their precise geographical location, or to existing bars.

"Instead, theatres would be selected on the basis of maximum money-taking capacity. Thus, for example on a given circuit release, some of the theatres selected for the first week might well be situated in Reading and Luton.

"From this it would follow that a subsequent run release pattern would be developed in the London and Home Counties area, in much the same manner as already exists in all the major provincial centres.

"The availability of advertising media in all their forms lends itself to saturation advertising campaigns in regional areas, and it is suggested

continued on page 30

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Viewpoint

MAKING A NEW TRADITION

THE suggestions put forward by the KRS for alterations to the general pattern of distribution contain a great deal of commonsense and much that should commend itself to everyone in the industry.

Basically, the plan is that the fullest possible advantage should always be taken of the maximum impact of national advertising in all the available media, and that this will mean a major modification of the London general release pattern.

With due modesty we are happy to draw attention to the fact that this line of approach to the modernisation of distribution was put forward in the "Kine." some time ago.

As the KRS infers, it is the impact of television that has finally led to this conclusion—the impact of television as an ally advertising medium and not as a rival form of entertainment: the recent success achieved as a result of the advertising on Southern Television pointed the way.

Now the KRS boldly comes forward with the suggestion (which would have been unthinkable not so very long ago) that it would be sensible to key the play dates of films to coincide with the peak of the general advertising campaign and the selection of the theatres to play on the first week of London release "need have no regard to existing zoning or to their precise geographical location or to existing bars."

Thus, argues the KRS, it would follow that a subsequent run pattern would develop similar to that already existing in the major Provincial centres; and it breaks the country into regions that, significantly, tally closely with a TAM map of television coverage which the KRS enclosed with its letter to the CEA.

An important side-issue of the plan may please a number of smaller exhibitors, for the KRS believes that the new system would ease the problem of the hold-up of three-day bookings.

The KRS plan will obviously be a major talking point at the CEA General Council meeting next week. It is not to be expected that the exhibitors will approve all its points, but we may hope for a reasonable measure of agreement.

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Long Shots

ACCORDING to my Northern Ireland correspondent, a large number of exhibitors there are appealing this year against the valuation put on their premises under the review scheme carried out by the Commissioner for Valuation last year.

A considerable number of CEA members appealed against the valuation figures when they were first issued, but this was before the Northern Ireland trade had suffered the impact of independent television, and they now consider they have a far stronger case.

Cinemas in Northern Ireland have found that the extra attraction of independent television has brought about a pattern of reduced box-office receipts similar to that already experienced in Great Britain.

There is, also, the fact that, in spite of all hopes, entertainments tax has not yet been abolished in the Provinces, and that this has resulted in considerable hardship in many cases.

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THERE is interest for all of us in the report by Eric Johnston on the survey of the African market that he and his MPEAA vice-president, Ralph Hetzel, are carrying out.

They have already visited the Mali Federation, Liberia, Ghana, Nigeria and South Africa, and are now on their way back to New York via the East Coast of Africa.

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EVIDENCE they have collected indicates that there is a great potential audience in the African Continent. They were, of course, principally concerned with the appeal of American films, but much of their research could apply with equal force to British-made products.

They found that Hollywood films accounted for as much as 60 per cent. of all playing time in French Equatorial Africa. The important factor, however, is that rapid changes are taking place in the African way of life, and these indicate a considerable increase in cinema patronage.

For instance, Africans are migrating from the countryside into the towns and cities, where they can earn more money, and, consequently spend more. Another change is that many of the existing cinemas are open-air theatres, restricted to one performance per evening, but the Federation of Mali has recently decreed that all future buildings shall be four-walled, and thus capable of multi-performances throughout the day.

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THE American investigators found that African audiences liked action pictures and the oriental flavour of Indian features (which, however, are so long that they are usually cut in half and shown on successive days).

One other factor, they report, influences film booking—politics. In French Equatorial Africa, American films are easily ahead and only three or four Russian films were shown last year. In Guinea cinemas are required to show large numbers of Russian pictures and audiences are even forced to attend these showings.

This sounds like an exhibitor's dream perhaps—since the Russian films are described as "slow, talky and monotonous"—a nightmare!

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OF GHANA, a new nation of 6,500,000 persons, Eric Johnston says: "The people love the movies. Attendance is increasing all the time. New theatres are constantly under construction to accommodate the crowds."

There is a snag, however—censorship. Mr. Johnston had a long talk with the Minister of Information, Kweku Boateng, who feels that motion pictures should be shown only with the one purpose of advancing the interests of the people and the State.

He is, apparently, thinking of imposing a decree "to keep all objectionable films from Ghana." We have yet to find out for certain the Ghanaian meaning of the word "objectionable."

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IT WAS with genuine regret that Lord Rank resigned from his posts as president and trustee of the CTBF when the fund's annual meeting was held last week.

Over the years—he was a trustee for 16 and president of the CTBF for the past three—Lord Rank has been a valuable and most active figurehead for the industry's own charity.

But, as he pointed out, his many activities make such great demands on his time that he has been forced to relinquish some of the voluntary work he has taken on.

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WHILE the fund will miss Lord Rank's services, it could not have appointed a more able and sincere successor than Sir Philip Warter.

Sir Philip, who is only the fourth president of the fund, has always had the welfare of his employees at ABC at heart. Now, as he said in accepting the office of president, he has the opportunity to extend this to the members of the industry as a whole.

John Davis was elected a trustee of the fund to succeed Lord Rank in that position. Ralph S. Bromhead was re-elected chairman and Frank Hill treasurer.

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EMILE LITTLER, chairman of Associated Television, in his annual statement accompanying the accounts published this week sums up the situation facing his company in an admirable, succinct manner.

He says: "The year under review has proved to be a memorable one and has yielded eminently satisfactory financial results." Broken down this means ATV made a profit of £5,388,330 as compared with £5,316,493. The net profit for ATV comes to £2,675,479 as against £2,601,148.

A number ... dividends are proposed in addition to a ... profit-sharing scheme for which the eleven ... ectors of the company will receive £10,000.

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COMM... TING on the activities of Independent Tele... on Inc., the wholly-owned film TV production ... distribution organisation, Emile Littler ... "Having acquired control of the company ... have taken steps to strengthen the management ... and to reduce the overheads of the operation ... nd are confident that in time and with ... te product available for distribution this ... ny should prove profitable to the group. The chairman, however, adds this significant paragraph:

"Nevertheless, in view of present uncertainties, you will see that your board, as a measure of prudence, has set aside in the accounts before you a sum of half a million pounds to investment reserve."

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ON THE future of the industry, Littler repeats the ATV demand for competition between the contractors through the introduction of new ITV stations providing alternative services.

In other words, ATV would like a seven-day operation for one of the main regions—London in particular—even if it means competing with the existing ITV contractor — Associated Rediffusion.

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THE decision of Nat Cohen and Stuart Levy to send Shirley Eaton to America for the Broadway premiere of "Carry on Nurse" is a step well in line with the modern trend for a bold policy in film promotion.

The picture, which was originally "sneaked" into the States for a one-week fill-in date in Los Angeles, has certainly justified VIP treatment. It is still playing there 27 weeks later; has been 16 weeks in Boston; four in Cincinnati; ten in Kansas City; 17 in Denver; and 16 in St. Louis; after a 16-week first-run in Chicago it has now moved to 30 subsequent run houses there.

No wonder Nat is prophesying that it will "take a million dollars."

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BACK from a quick trip to Jersey, Anglo's general manager, Alan Kean, was brimming over with pleasure at the way Anglo's latest Peter Rogers comedy, "Watch Your Stern" has been received there.

Alan went over there to test audience reaction to the first showing at the Forum, Jersey.

He found a capacity audience that gave the film a really wonderful reception and, he tells me, there really was not an unoccupied seat in the house. He, himself, had to stand at the rear of the theatre to see the show.

It certainly looks as though Anglo has yet another sure money-spinner here. It will be interesting to hear the figures when "Watch Your Stern" starts its ABC release on October 30.

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IT IS likely to be a celebrity-studded evening at the Ambassador, Dublin, when MGM's "Ben-Hur" has a special charity premiere tonight to launch its showings in Ireland. Proceeds go to the centenary building fund of Blackrock College.

Jack Hawkins, one of the stars of this remarkable film, will be making a personal appearance on the stage, and among the audience will be the Lord Mayor of Dublin, the president of Blackrock College, and many Members of Parliament, including James Dillon, Leader of the Opposition, and the Ministers for Defence, Justice and Education, and Liam O'Hara, the film censor.

MGM's "Ben-Hur" had its first European presentation outside of London last Thursday, at the ABC, Bristol Road, Birmingham. Picture shows the Lord Mayor and Lady Mayoress of Birmingham being welcomed at the theatre, and presented with a bouquet by Judith Collis. Also in the group are E. B. "Manny" Gold, of ABC; Robert Parsons, manager of the theatre, and Douglas King, general sales manager, MGM

In accordance with its policy for "Ben-Hur" in other provincial centres, MGM is showing the film daily each evening, with matinees on Wednesdays, Saturdays and Sundays, and all seats are bookable in advance, and there will also be facilities for special students' shows.

Next big event for "Ben-Hur" will be the gala opening at the ABC, Glasgow, on September 19.

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HIGH hopes are entertained by Kenneth Rive that the Shochiku film, "No Greater Love," will gain one of the major prizes at Venice Festival. Kenneth went over for the showing and has returned to await the final night's awards.

If the picture does get recognition, it will provide a fine send-off for Gala's programme of Shochiku films due to open this autumn.

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DOUBLE-BILL attracting strong attention is the Rank programme at the Leicester Square Theatre—"Piccadilly Third Stop" and "Three Moves to Freedom."

The show opened on Thursday without any special premiere presentation and interest has built steadily. "Piccadilly Third Stop"—it stars Terence Morgan and Yoka Tani—is a tough yet sophisticated underworld thriller made at Pinewood. There to watch the picture's send-off were producer Norman Williams, director Wolf Rilla and Leigh Vance, who wrote the script.

Based on Stefan Zweig's novel "The Royal Game," "Three Moves to Freedom" was this year's German entry at the Berlin festival. The stars are Curt Jurgens and Claire Bloom.

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A VETERAN of show-business and senior cinema manager in Portsmouth, William Moffat is retiring: he has been manager of the Gaumont, Southsea, since early in 1931.

Actually, however, his first contact with the industry was in America (where he was taken when only five years old) in 1912, when he took a job as an usher at the Old Globe Theatre, Boston, Massachusetts. That same year, he recalls, he attended Thomas A. Edison's first demonstration of "talking pictures" at Boston—it was an interest film with a recorded commentary, and Mr. Moffat remembers that it failed because no one could guarantee synchronisation of sound and film, particularly after the first reel.

After Army service in the 1914-18 war, Mr. Moffat came back to the entertainment world in this country and subsequently joined the Gaumont British circuit. He has been a stalwart of the CEA and, at one time, also of the SCMA.

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MY reference last week to the fact that George Reddish has left the industry to take over a business of his own in Blackpool, has prompted George to a typical defence of the trade.

He is anxious that the fact that he has left the industry after spending all 33 years of his working life so far in it, should not give anyone the impression that he has lost confidence in films. "On the contrary," he says, "I think the cinema has a grand future. My only reason for leaving is that I had the opportunity to work for myself: but still, in my mind, I would rather stay in the cinema business."

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WITH the sale of the Astoria, Corstorphine, Edinburgh, Louis Dickson has severed his last link with the industry.

It is a sad moment, for Louis's association with the industry goes back to 1900, and, he tells me, he has been a subscriber to the KINE "from No. 1 up-to-date," and still has a copy of No. 1.

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CONGRATULATIONS to David Hand, on his marriage to Miss Pamela Shepherd.

David Hand is the son of Mr. and Mrs. A. Hand, proprietor of the Empire cinema, Crewe.
—**The Stroller.**

News of the Week

Levy takings increase—and collection costs drop

LEVY collections advised by Customs and Excise for the second distribution period—the 52 weeks ended October 17, 1959—totalled £3,849,932 compared with £3,667,380 for the first period.

As the levy collections rose, the cost of operating the statutory scheme fell—£28,700 (£34,100) for collection charges and £16,601 (£17,950) administration expenses.

These figures are given in the second annual report and statement of accounts published on Friday by the British Film Fund Agency.

The administration figures were composed as follows: Members' fees, £1,892; professional charges for allocation of payments and secretarial services, £13,675; audit fees, £186; legal fees, £16; printing, stationery and sundry expenses, £832.

Ten payments to makers of British Films totalling £2,927,351 for the 45 weeks ended August 29, 1959, had been made at October 17, 1959.

And two further payments for the remaining seven weeks ended October 17, 1959, were subsequently made, totalling £495,495.

The total payments to date for the second distribution period amount to £3,422,846. And of this £2,791,664 was paid in respect of high cost films, £316,482 in respect of low cost films and £314,700 in respect of short films.

The bank balance for the second distribution period of £719,013 has since been increased by the receipt of £178,912 from Customs and Excise in respect of levy collections for that period, and decreased by payments to makers of British films totalling £495,495 already referred to.

Payments of £125,000 in respect of the second distribution period were authorised to the Children's Film Foundation—compared with £62,000 in the first period.

The amount of levy due but uncollected at January 31 this year in respect of the second period was £739 19s. 2d., of which £67 3s. has since been collected.

Reference is made in the report to the previous report when it was stated that £1,696 18s. 6d. was uncollected at January 31, 1959. Of this amount, £1,422 8s. 8d. has now been collected, and of the remaining £274 9s. 10d., amounts totalling £228 15s. 2d. are considered by Customs and Excise to be bad debts.

Essoldo showmanship contest winners

WINNERS of the showmanship contest run at selected Essoldo theatres by the Essoldo Circuit in conjunction with Remington Electric Shavers are: G. Tuit, Essoldo, Hackney; F. Brockway, Essoldo, Sheffield; and J. H. Weedall, Essoldo, Banbury. Each receives a prize of an electric shaver.

The contest judging panel consisted of R. Stone, merchandising manager of Remington Electric Shavers, A. Clarke, public relations executive of London Press Exchange, and E. F. Evans, publicity manager of Essoldo.

It is hoped to hold another similar contest in the future.

Anglo star making 'personal' in U.S

SHIRLEY EATON, star of Anglo's Peter Rogers's production "Carry on Nurse," flew to the United States on Tuesday this week for the opening of the film on Broadway.

The "big star" treatment in which the Americans excel has been laid on in full for Shirley Eaton by the U.S distributor of the film, Governor Films, and she is being feted at press conferences and in nation-wide television and radio programmes, before her appearance at the New York opening at the Little Carnegie Theatre on Broadway on Friday.

This is believed to be the first time for many years that a British actress has been flown to America solely for the purpose of promoting a British comedy and the decision to ask her to travel there was made by Nat Cohen and Stuart Levy after receiving reports of the wonderful box-office business "Nurse" has already chalked up in towns all over the States.

Modernised ABC opens

THE ABC, Deansgate, Manchester, was given a formal re-opening on Sunday, when the Todd-AO film "Oklahoma" was shown to a full house. The Deansgate was purchased by ABC in July last year and was closed in May for complete modernisation.

Main alterations are to the auditorium, which has been entirely remodelled to make it an attractive and intimate theatre.

Farnborough in colour

TODAY'S (Thursday) edition of British Movietone News contains special Eastman Color coverage of the Farnborough Air Show.

This coverage at Farnborough follows immediately that of the Blackpool illuminations and the crowning of the National Beauty Queen at nearby Morecambe, also filmed in Eastman Color by Movietone for last Monday's reel.

Pathe News is aiming to make its coverage of the Farnborough Air Show one of the most powerful colour reels so far.

More than half of the reel will be shot in colour at Farnborough, and normal delivery will, of course, be maintained.

Sir Philip Warter is the new CTBF president

AFTER three years as president of the CTBF, Lord Rank has resigned from the post. He has also relinquished his position as a trustee of the fund—an office he has held for 16 years.

Lord Rank's resignation from the post were announced by CTBF chairman, Ralph S. Bromhead, at the fund's annual meeting on Wednesday last week.

It was with regret, he said, that Lord Rank had decided to give up the position. He found that demands on his time were so great that he was forced to "dispose of some of the voluntary work he has taken on," said Mr. Bromhead.

Sir Philip Warter was elected to succeed him as president. John Davis, who did not attend the meeting, was appointed a trustee of the fund.

The meeting re-elected Mr. Bromhead as chairman of the fund and Frank Hill as treasurer.

After referring to the large deficit shown in the CTBF accounts for the year — expenditure exceeded income by £21,591—Mr. Bromhead referred to help being received from the KRS and remarked that the fund was for the benefit of everyone in the industry.

The CTBF was not an organisation which commanded economic support from the general public but one which "we in the industry have to look after ourselves."

Source of income

Mr. Bromhead said he believed an important source of income could be tapped by way of voluntary contributions from people working in the industry. Several companies were supporting the idea of a voluntary scheme under which deductions were made from pay packets each week and the Fund was hoping the idea would spread.

He referred also to the help being given by the KRS as a result of its resolution which makes it a condition that a proportion of West End Charity premieres equal to half the net seating value at normal prices should be paid to the CTBF.

Reporting on the meeting the fund had with television company executives, Mr. Bromhead said it had been impossible to find any general working basis whereby they would regularly add to the CTBF income to help with general expenditure.

The meeting had been held to consider the possibilities of the TV companies co-operating in the CTBF. More and more the two sides of the industry were linking together and the fund had been increasingly helping people employed in TV.

But although the TV companies were prepared to help in cases of need as far as they were concerned it did not seem possible to find any general working arrangement under which the CTBF could receive regular help from television.

Rank trading profit

TRADING PROFIT figures for Rank Television and General Trust were inadvertently given in last week's KINE as those for Rank Cintel.

Rank Television and General Trust trading profit for the 52 weeks ended June 25, 1960, was £583,202, compared with £634,320 in 1959.

Trading profit of Rank Cintel was £1,036,3, against £1,057,152 the previous year. The dividend remains the same as last year—30 per cent.

FRANCIS KOVAL'S VENICE COMMENTARY

The critics say that Britain will win the best actor award

CRITICS at the Venice Film Festival are openly predicting that John Mills or Alec Guinness will receive this year's best actor award for their parts in the Knightsbridge production of "Tunes of Glory"—Britain's official entry at the festival.

This impressive military story of rivalry between tough from-the-ranks Colonel Alec Guinness and copy-book army college graduate John Mills was shown on Sunday.

Scottish Highlander bagpipers played the British party into the cinema, and the two-hour film—excellently sub-titled by the way—was received with great enthusiasm and understanding.

First comments by the Italian press were highly favourable.

Immediately after his arrival Guinness gave a press conference which was not only the best attended of the festival, but the only one to be attended by the festival director, Emilio Lonero. Director Ronald Neame and producer Colin Lesslie helped out the actor in a session of crossfire questioning.

Private dinner

United Artists, which is distributing the picture, threw a private dinner, hosted by Monty Morton, Dave Bickler and W. Smith, for a dozen British and American journalists. The absence of Guinness, Neame and Lesslie was not explained.

There has been much admiration for the enchanting French colour film, "A Trip In A Balloon," made by Albert Lamorisse, whose shorts, "White Stallion" and "Red Balloon," have delighted audiences the world over.

A very different dramatic impact was achieved by the grim Japanese wartime epic, "Ningen No Joken"—a translation of "No Greater Love"—which most courageously exposes the extremely cruel treatment of Chinese prisoners in a Japanese labour camp.

Kenneth Rive, of Gala, has the English rights.

Of the four competing Italian pictures three have so far been shown, but only one proved up to festival standard: "Adua and Her Companions." Antonio Pietrangeli's tactful direction turns an embarrassing subject—prostitution into X certificate entertainment of high quality, using to advantage the impeccable performances of Simone Signoret, Emanuel Riva (remembered from "Hiroshima Mon Amour") and Sandra Milo.

Francesco Masellis "The Dolphins" is a rich man's version of "Vitelloni," but was less inspired despite attractive Claudia Cardinale and the performance of Betsy Blair whose presence at Lido resulted in many headlined articles in international press.

Another English speaking actress with a dubbed Italian voice is Belinda Lee, bleach haired and tempestuous in "La Lunga Notte Del Nineteen Hundred and Forty Three."

This story of adulterous relationships against the background of Fascist terror, can boast beautiful black-white photography, but certainly lacks international appeal.

Medieval Polish wide screen epic "Teutonich Knights" is the most expensive film ever made in Poland.

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From Canada there came a fascinating lesson in astronomy, "The Universe," and the French "Dream of Wild Horses" was impressive.

The young administrative director, Ronald MacLuskie, must be fairly well satisfied with his first festival. As a chartered accountant, he must be particularly interested in the financial aspect, but it looks as if there will be a balance on the right side.—**Allen Wright.**

News of the Week

Levy takings increase—and collection costs drop

LEVY collections advised by Customs and Excise for the second distribution period—the 52 weeks ended October 17, 1959—totalled £3,849,932 compared with £3,667,380 for the first period.

As the levy collections rose, the cost of operating the statutory scheme fell—£28,700 (£34,100) for collection charges and £16,601 (£17,950) administration expenses.

These figures are given in the second annual report and statement of accounts published on Friday by the British Film Fund Agency.

The administration figures were composed as follows: Members' fees, £1,892; professional charges for allocation of payments and secretarial services, £13,675; audit fees, £186; legal fees, £16; printing, stationery and sundry expenses, £832.

Ten payments to makers of British Films totalling £2,927,351 for the 45 weeks ended August 29, 1959, had been made at October 17, 1959.

And two further payments for the remaining seven weeks ended October 17, 1959, were subsequently made, totalling £495,495.

The total payments to date for the second distribution period amount to £3,422,846. And of this £2,791,664 was paid in respect of high cost films, £316,482 in respect of low cost films and £314,700 in respect of short films.

The bank balance for the second distribution period of £719,013 has since been increased by the receipt of £178,912 from Customs and Excise in respect of levy collections for that period, and decreased by payments to makers of British films totalling £495,495 already referred to.

Payments of £125,000 in respect of the second distribution period were authorised to the Children's Film Foundation—compared with £62,000 in the first period.

The amount of levy due but uncollected at January 31 this year in respect of the second period was £739 19s. 2d., of which £67 3s. has since been collected.

Reference is made in the report to the previous report when it was stated that £1,696 18s. 6d. was uncollected at January 31, 1959. Of this amount, £1,422 8s. 8d. has now been collected, and of the remaining £274 9s. 10d., amounts totalling £228 15s. 2d. are considered by Customs and Excise to be bad debts.

Essoldo showmanship contest winners

WINNERS of the showmanship contest run at selected Essoldo theatres by the Essoldo Circuit in conjunction with Remington Electric Shavers are: G. Tuit, Essoldo, Hackney; F. Brockway, Essoldo, Sheffield; and J. H. Weedall, Essoldo, Banbury. Each receives a prize of an electric shaver.

The contest judging panel consisted of R. Stone, merchandising manager of Remington Electric Shavers, A. Clarke, public relations executive of London Press Exchange, and E. F. Evans, publicity manager of Essoldo.

It is hoped to hold another similar contest in the future.

Anglo star making 'personal' in U.S

SHIRLEY EATON, star of Anglo's Peter Rogers's production "Carry on Nurse," flew to the United States on Tuesday this week for the opening of the film on Broadway.

The "big star" treatment in which the Americans excel has been laid on in full for Shirley Eaton by the U.S distributor of the film, Governor Films, and she is being feted at press conferences and in nation-wide television and radio programmes, before her appearance at the New York opening at the Little Carnegie Theatre on Broadway on Friday.

This is believed to be the first time for many years that a British actress has been flown to America solely for the purpose of promoting a British comedy and the decision to ask her to travel there was made by Nat Cohen and Stuart Levy after receiving reports of the wonderful box-office business "Nurse" has already chalked up in towns all over the States.

Modernised ABC opens

THE ABC, Deansgate, Manchester, was given a formal re-opening on Sunday, when the Todd-AO film "Oklahoma" was shown to a full house. The Deansgate was purchased by ABC in July last year and was closed in May for complete modernisation.

Main alterations are to the auditorium, which has been entirely remodelled to make it an attractive and intimate theatre.

Farnborough in colour

TODAY'S (Thursday) edition of British Movietone News contains special Eastman Color coverage of the Farnborough Air Show.

This coverage at Farnborough follows immediately that of the Blackpool illuminations and the crowning of the National Beauty Queen at nearby Morecambe, also filmed in Eastman Color by Movietone for last Monday's reel.

Pathe News is aiming to make its coverage of the Farnborough Air Show one of the most powerful colour reels so far.

More than half of the reel will be shot in colour at Farnborough, and normal delivery will, of course, be maintained.

Sir Philip Warter is the new CTBF president

AFTER three years as president of the CTBF, Lord Rank has resigned from the post. He has also relinquished his position as a trustee of the fund—an office he has held for 16 years.

Lord Rank's resignation from the post were announced by CTBF chairman, Ralph S. Bromhead, at the fund's annual meeting on Wednesday last week.

It was with regret, he said, that Lord Rank had decided to give up the position. But he found that demands on his time were so great that he was forced to "dispose of some of the voluntary work he has taken on," said Mr. Bromhead.

Sir Philip Warter was elected to succeed him as president. John Davis, who did not attend the meeting, was appointed a trustee of the fund.

The meeting re-elected Mr. Bromhead as chairman of the fund and Frank Hill as treasurer.

After referring to the large deficit shown in the CTBF accounts for the year — expenditure exceeded income by £21,591—Mr. Bromhead referred to help being received from the KRS and remarked that the fund was for the benefit of everyone in the industry.

The CTBF was not an organisation which commanded economic support from the general public but one which "we in the industry have to look after ourselves."

Source of income

Mr. Bromhead said he believed an important source of income could be tapped by way of voluntary contributions from people working in the industry. Several companies were supporting the idea of a voluntary scheme under which deductions were made from pay packets each week and the Fund was hoping the idea would spread.

He referred also to the help being given by the KRS as a result of its resolution which makes it a condition that a proportion of West End Charity premieres equal to half the net seating value at normal prices should be paid to the CTBF.

Reporting on the meeting the fund had with television company executives, Mr. Bromhead said it had been impossible to find any general working basis whereby they would regularly add to the CTBF income to help with general expenditure.

The meeting had been held to consider the possibilities of the TV companies co-operating in the CTBF. More and more the two sides of the industry were linking together and the fund had been increasingly helping people employed in TV.

But although the TV companies were prepared to help in cases of need as far as they were concerned it did not seem possible to find any general working arrangement under which the CTBF could receive regular help from television.

Rank trading profit

TRADING PROFIT figures for Rank Television and General Trust were inadvertently given in last week's KINE as those for Rank Cintel.

Rank Television and General Trust trading profit for the 52 weeks ended June 25, 1960, was £583,202, compared with £634,320 in 1959.

Trading profit of Rank Cintel was £1,036,3, against £1,057,152 the previous year. The dividend remains the same as last year—30 per cent.

FRANCIS KOVAL'S VENICE COMMENTARY

The critics say that Britain will win the best actor award

CRITICS at the Venice Film Festival are openly predicting that John Mills or Alec Guinness will receive this year's best actor award for their parts in the Knightsbridge production of "Tunes of Glory"—Britain's official entry at the festival.

This impressive military story of rivalry between tough from-the-ranks Colonel Alec Guinness and copy-book army college graduate John Mills was shown on Sunday.

Scottish Highlander bagpipers played the British party into the cinema, and the two-hour film—excellently sub-titled by the way—was received with great enthusiasm and understanding.

First comments by the Italian press were highly favourable.

Immediately after his arrival Guinness gave a press conference which was not only the best attended of the festival, but the only one to be attended by the festival director, Emilio Lonero. Director Ronald Neame and producer Colin Lesslie helped out the actor in a session of crossfire questioning.

Private dinner

United Artists, which is distributing the picture, threw a private dinner, hosted by Monty Morton, Dave Bickler and W. Smith, for a dozen British and American journalists. The absence of Guinness, Neame and Lesslie was not explained.

There has been much admiration for the enchanting French colour film, "A Trip In A Balloon," made by Albert Lamorisse, whose shorts, "White Stallion" and "Red Balloon," have delighted audiences the world over.

A very different dramatic impact was achieved by the grim Japanese wartime epic, "Ningen No Joken"—a translation of "No Greater Love"—which most courageously exposes the extremely cruel treatment of Chinese prisoners in a Japanese labour camp.

Kenneth Rive, of Gala, has the English rights.

Of the four competing Italian pictures three have so far been shown, but only one proved up to festival standard: "Adua and Her Companions." Antonio Pietrangeli's tactful direction turns an embarrassing subject—prostitution into X certificate entertainment of high quality, using to advantage the impeccable performances of Simone Signoret, Emanuel Riva (remembered from "Hiroshima Mon Amour") and Sandra Milo.

Francesco Masellis "The Dolphins" is a rich man's version of "Vitelloni," but was less inspired despite attractive Claudia Cardinale and the performance of Betsy Blair whose presence on the Lido resulted in many headlined articles in international press.

Another English speaking actress with a dubbed Italian voice is Belinda Lee, bleach haired and tempestuous in "La Lunga Notte Del Nineteen Hundred and Forty Three."

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'THE CRIMINAL' IS SCREENED IN EDINBURGH

Anglo Amalgamated's new British thriller " The Criminal " starring Stanley Baker, Margit Saad, Sam Wanamaker and Gregoire Aslan was selected as the only British entry at the Edinburgh International Festival and was screened at the Regal. Launched with all the glamour of a London premiere, " The Criminal " was given a great reception by the packed audience as were stars Sam Wanamaker and Margit Saad and director Joseph Losey, who made a personal appearance after the screening. A Merton Park Studios production, " The Criminal " was produced by Jack Greenwood and directed by Joseph Losey from the screenplay by Alun Owen. Right : Margit Saad, Sam Wanamaker, and the Regal manager Les Lovell

Top : Margit Saad and director Joseph Losey at the Regal Theatre ; John Troke (Anglo's director of press and public relations), Sam Wana aker. David Deutsch (Anglo's production executive), Margit Saad and Les Lovell ; Sam Wanamaker, accompanied by Mrs. Doreen Scott (of the Festiva Com- mittee) and Mrs. David Deutsch, is greeted by Sidney Caverson (Anglo's branch supervisor). Bottom : Sam Wanamaker, Margit Saad and Joseph Losey on the stage of the Regal ; Margit Saad is presented with a bouquet, watched by Sam Wanamaker and Les Lovell

World markets

DANISH DISTRIBUTORS CUT RENTAL RATES

Danish film distributors have cut rental rates by five per cent.

This move is believed to be directed against American competition, but it is thought likely in Copenhagen that U.S distributors will protect themselves by cutting their own rates.

Spyros Skouras forecasts an increase in Fox earnings

NEW YORK.—Spyros Skouras estimates that 20th Century-Fox earnings for the second half of 1960 will, based on the results of pictures released recently, be higher than in the first half of the year.

Consolidated earnings of 20th Century-Fox in the 26 weeks ended June 25 were 2,628,576 dollars, equal to 1.10 dollars per share as compared with 1,770,870 dollars or 76 cents per share, in the same period of last year.

Mr. Skouras pointed out that no income from the 20th Century-Fox studios land sale contract was included in the earnings. Income for the half year was 56,370,922 dollars including 52,101,437 dollars from film rentals, including television, compared with 55,103,921 dollars last year, including 50,606,873 dollars from rentals and TV.

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HERMAN ROBBINS, president and chairman of the board of National Screen Service, has announced his decision to relinquish the post of president and to henceforth function as board chairman and chief executive officer.

In keeping with the reorganisation of these top-level posts, Mr. Robbins revealed the recent action of the NSS Board of Directors, which elected as president and chief administrative officer Burton E. Robbins, who since April 1955 has filled the post of vice-president in charge of sales.

The appointments of Joseph Bellfort to the post of general sales manager and Norman Robbins to the post of general operations manager, were also announced by Mr. Robbins.

Burton Robbins has been associated with NSS since 1940, with time out for military service. Announcement of a new sales department head will follow.

Bellfort, for 20 years with RKO prior to his association with NSS in November, 1959, was continental manager for RKO with headquarters in Paris.

Norman Robbins has been with the company for 20 years and has directly supervised the New York branch and functioned in exchange operations.

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THE American Broadcasting Co. will broadcast the Academy Awards for the next five years under an agreement reached between the network and the Academy of Motion Picture Arts and Sciences. It provides for ABC to pay $16,000 dollars for exclusive radio and TV broadcast rights in the U.S and Canada.

The programme is to be a 90-minute, open-end, single sponsor simulcast, with the Academy furnishing the show, including musicians, and with the Academy and ABC sharing specified promotion and advertising expenses.

The agreement permits the Academy to reject any sponsorship which it considers inappropriate, ill-advised or in any way contrary to Academy interest. Whether the shift from industry sponsorship to commercial backing will affect the production of the show will not be known until the talent guilds have been notified and consulted. Industry sponsorship saw waivers of large fees and other expenses.

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DORIS DAY has been named Theatre Owners of America's 1960 "Star of the Year" according to president Albert N. Pickus. The award will be presented to the star at the president's banquet which will wind up the 13th annual convention of the TOA in Los Angeles on September 16.—**Mel Konecoff.**

Olympic games on tv in Paris cinema

PARIS.—Gaumont has been experimenting with large screen television projection of the Olympic Games at the Bosquet-Gaumont cinema in Paris.

The experiment appeared to be very successful, although it is too early to say whether, in fact, it will turn out to be a threat to newsreels.

A Swiss system, the Eidophor, built by Philips is being used. The images are received direct from Rome and projected on the large screen. They are clear and technically satisfactory.

But the system poses several problems. For example, if events take place at the very moment that a feature film is being projected then there can be no question of the programme being interrupted.

On the other hand, Gaumont has decided that if the television programme is considered to be more important than the feature then only television should be shown.

Obviously this is only possible because the programme is experimental. It was decided to continue it until the end of the Games. So far there have been no complaints.

Madame Audibert, president of the News Reel Association, did not appear to be greatly worried.

She told me, "Direct transmission is not possible under normal circumstances because of the time factor. Of course television film could be used, but that has been tried and not found suitable. At the moment we do not see television as a threat to news films."

M. Delafon, general secretary of the French Exhibitors' Federation, said he thought the experiment was well worth while but he, too, could not foresee rapid development.

What is more certain is that the experiment may lead to a kind of *modus vivendi* between films and television, at least on the news front. —**Henry Kahn.**

America will not slash exports to Germany

BONN.—American motion picture companies do not plan to cut the number of feature films exported annually to West Germany below the previous voluntary ceiling of 200. This was announced by Eric Johnston, MPEA president, in an interview with a correspondent of a German trade paper, *Filmblaetter*.

Mr. Johnston added that the European Common Market does not necessitate a change in the American film trade policy (with Germany). Shielding of a market from motion picture imports has at no time benefited any local film industry.

Mr. Johnston stated that, according to experience in the U.S, attendances would drop to about 50 per cent. of the highest level recorded in post-war years. Admission figures would then stabilise at this new level.

This trend was a consequence of the competitive situation between tv and motion pictures. It would take three to five years for admission figures to stabilise.

Filmblaetter comments that Bonn Government's motion picture officials point to the downward trend in Hollywood's motion picture production. These officials say that any controversies around the import of American pictures would find an automatic solution.

But German industry circles point to the fact that American distributors (operating in Germany) are compensating the downward trend in Hollywood's production by re-issuing older pictures dating back to the 1940s. U.S companies have a stockpile of several thousand old Hollywood pictures ready for re-issue in Germany.

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WEST GERMANY plans to increase film exports to Spain from the current level of 15 features annually to 20 to 25 features. Film talks have been set for this month but German Government officials learned from Madrid that the Spanish Government would cut down the German quota if more Hollywood pictures will be admitted in order to keep the markets balanced. Mere Hollywood films are expected by German Government observers in Madrid.—**Gustav Genschow.**

TECHNIRAMA
THE IDEAL PROCESS
for
70 mm. ROAD SHOWS
(with 6 channel stereophonic sound)
and
35 mm. RELEASE PRINTS
A PRODUCT OF TECHNICOLOR

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†Adventures Of Arsene Lupin, The (MGM)—French	88 min. (U)	Robert Lamoureux Georges Chamarat Liselotte Pulver	Metroscope-and-Technicolor comedy crime drama inspired by Maurice Leblanc's popular pre-World War I novel. Cast polished, direction shrewd, humour gentle, twists neat, Edwardian atmosphere delightful and English dialogue smooth	Engaging period piece, particularly for good and high-class ha s (C)
†Hannibal ... (Warner-Pathe)—Italian	... 103 min. (U)	Victor Mature ... Rita Gam Gabriele Ferzetti	Supercinescope-and-Technicolor spectacle, describing the famous Carthaginian general's ill-fated attack on Rome. Treatment and pace uneven, and dubbed English dialogue banal, but acting muscular, highlights, including epoch-making elephant trek across Alps, impressive, and camera work first class	Exploitable star and title hokum (C)
Josette From New Orleans (Gala)—U.S	68 min. (A)	Lili St. Cyr ... John Loder Richard Benedict	Racketeer melodrama showing how mob leader uses dancer to trap brother's killer. Plot straightforward, players adequate, gunplay realistic, song and dance divertissement effective, and climax salutary	Reliable "second" (C)
Mobster, The ... (British Lion)—U.S	... 80 min. (X)	Steve Cochran ... Lita Milan Robert Strauss	CinemaScope gangster melodrama illustrating biography of a racketeer who lives and dies by the gat. Story full-blooded, acting powerful, direction incisive, sentiment moving, light relief apt, atmosphere convincing and finale showmanlike, though grisly	Good "double bill" (NC)
Music Box Kid, The ... (United Artists)—U.S	70 min. (A)	Ronald Foster ... Luana Patten Grant Richards	Prohibition era racketeer melodrama dealing with young gunman's spectacular rise and fatal fall. Characterisation sharp, semi-documentary treatment effective, marital asides touching and moral stern	Good "second" (C)
*There Was A Crooked Man (United Artists)—British	106 min. (U)	Norman Wisdom ... Alfred Marks Susannah York	Satirical comedy concerning a diminutive down-and-out who, "aided" by crooks and the American Army, turns the tables on a shyster mill owner. Tale lively, star tireless, support strong, direction resourceful, humour uninhibited, sentiment popular and "this is where we came in" ending showmanlike	Capital British star light booking (C)
Walk Like A Dragon ... (Paramount)—U.S	95 min. (A)	Jack Lord ... Nobu McCarthy James Shigeta	Period "outdoors" telling how husky hombre nearly starts race war through befriending Chinese girl. Story off-beat, cast sound, human interest compelling, fights realistic, fadeout tactful and camera work efficient	Good "double bill" C)
†Wild And The Wanton, The (Cross-Channel)—Franco-Italian	91 min. (A)	Belinda Lee ... Alain Saury Jacques Castellot	Eastman Color, seventeenth century adventure melodrama about attractive wench's hectic love life on Martinique. Acting stolid and direction uneven, but incidental highlights lusty and English dialogue adequate	So-so title and star "double bill" (C)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN

* BRITISH QUOTA PICTURE † IN COLOUR

There Was a Crooked Man

United Artists. British (U). Featuring Norman Wisdom, Alfred Marks and Susannah York. Produced by John Bryan. Directed by Stuart Burge. Screenplay by Reuben Ship. Director of Photography, Arthur Ibbetson. Music composed by Kenneth B. Jones. 9,611 feet. Release October 3, 1960

FARCICAL comedy, expressly tailored for the masses. It concerns a diminutive down-and-out who becomes the tool of safe robbers, gets nabbed and pays the penalty, but subsequently turns the tables on an unscrupulous industrialist and rebuilds a depressed area. The picture's sallies are aimed at many targets, but, thanks to a tireless and resourceful portrayal by Norman Wisdom, scores more bulls than inners before it arrives at its showmanlike, if not entirely conclusive, "this is where we came in" ending. Capital British star light booking.

Story.—Davy Cooper, a penniless little feller, bumps into Dan, an old Army pal, and Dan introduces Davy to his boss, Adolf Carter, head of a safe robbery syndicate. Davy, an explosives expert, joins them, but while they are raiding a bank the police appear and Davy is captured. Davy finds prison life uncomplicated and is sorry to leave, but eventually McKillup, mill-owner mayor of an industrial town, gives Davy a job. McKillup is not only exploiting his employees and others, but also planning to make a killing at their expense on the Stock Exchange. Davy gets wise and devises a scheme to outw Killup and improve the workers' lot. Aid Adolf and his gang, Davy poses as an Am brass hat and spreads the word that the want the area for a rocket base. McKillu mediately buys back the suckers' shares, h to unload at a profit, but, after the Ame are tricked into destroying the town, he l that he's been diddled. Meanwhile, Washi realises that it has been hoaxed, but agre foot the bill when the place is rebuilt.

Production.—The picture has a couple of roarious knockabout situations, one during bank robbery and the other showing Davy tangled in the mill's machinery, but other

continued on page 27

MARLON BRANDO ANNA MAGNANI JOANNE WOODWARD

TENNESSEE WILLIAMS'

"THE FUGITIVE KIND"

Screenplay by
TENNESSEE WILLIAMS and MEADE ROBERTS

also starring
MAUREEN STAPLETON · VICTOR JORY · TENNESSEE WILLIAMS and MEADE ROBERTS

Based on the play "ORPHEUS DESCENDING" by TENNESSEE WILLIAMS

Directed by SIDNEY LUMET • Produced by MARTIN JUROW and RICHARD A. SHEPHERD

UNITED ARTISTS

Your Films

by JOSH BILLINGS

West End

WHEN Alfred Hitchcock, producer and director of "Psycho" (Paramount), announced that "No one—but no one—will be admitted to the theatre after the start of each performance" and set the thriller's press show for a Thursday afternoon, awkward for some newspapers, the scribes took umbrage and began sniping at the film before they'd seen it.

What's been the outcome of the clash between Alfred Hitchcock, who is surely entitled to exploit his own property in the way he thinks best, and the knockers? The Old Maestro's won hands down! "Psycho" shrugged off the below the belt reviews and the public willingly accepted the rigid enforcement of the admission rule.

The picture made history during its month's stay at the Plaza and has cleaned up in 28 pre-release situations. The first leg of its London runs was equally sensational, but I'll come to that later. Hitch your wagon to "Psycho" and do it quick!

\+ + +

"LET'S MAKE LOVE" (Twentieth Century-Fox—CinemaScope) is contributing in mighty measure to the current West End boom. I hear the Marilyn Monroe—Yves Montand—Frankie Vaughan musical enjoyed the biggest initial week in the annals of the Carlton, Haymarket. I'm not surprised, because I passed the Carlton every evening last week and each time the fans were besieging the place. Incidentally, the film's generally released on September 19 so you'd better dash down to Twentieth Century House, Soho Square, cap in hand!

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I CAN'T understand why "Ocean's Eleven" (Warner-Pathe—Panavision) received such grudging, not to say sour, notices. I found the all-star comedy crime melodrama, set in Las Vegas, thoroughly entertaining. But there's no need for me to boost "Ocean's Eleven," the picture's doing its own trumpet blowing at the Warner Theatre. The house hasn't had it so good for years.

20th-FOX slipped "One Foot In Hell" (CinemaScope), an Alan Ladd western, into the Rialto, Coventry Street, last Thursday. It was press shown, but very few critics troubled to turn up. Just as well, for Alan Ladd cannot count the scribes among his greatest admirers. Anyway, opening day figures were a record.

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TALKING of records, "The Fugitive Kind" (United Artists), the Tennessee Williams opus, got off to a flyer at the London Pavilion. The first weekend figures were, I understand, comparable with those of "The Last Days of Pompeii" (United Artists—Supertotalscope—Italian), which hit an all-time high.

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"BELLS ARE RINGING" (MGM—CinemaScope) is making sweet music at the Odeon, Leicester-Square, box-office. It's been attracting large audiences and, what's more, they're thoroughly enjoying Judy Holliday's excellent performance in the lead. The film may well prove a turn-up on release.

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ON MONDAY, "Song Without End" (Columbia—CinemaScope), the lush musical based on Franz Liszt's life, was launched at the Columbia Theatre, Shaftesbury Avenue. I can't tell you until next week what sort of start it's made, but I do know how its predecessor, "Suddenly, Last Summer" (Columbia—British) ended. As it began, on May 10, in the big money. By the way, the latter is released September 12 and one of the opposition films is "The Nun's Story" (Warner-Pathe). Some contrast!

\+ + +

A RANK "double bill," "Piccadilly Third Stop" (British) and "Three Moves To Freedom" (German), has just taken over from "The Apartment" (United Artists—Panavision) at the Leicester Square Theatre. It shows considerable promise and is not awed by "The Apartment's" fabulous receipts.

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MGM's "Village of the Damned" (Metroscope—British) has left the Ritz at long last, and the success of the science-fiction thriller confounded many. The current occupant of the Ritz is "Dentist in the Chair" (Renowntish). The comedy, now scoring on release, [illegible] a happy West End debut.

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IT LOOKS as if "Pollyanna" (Disney) [illegible] certain to run at Studio One, Oxford Street, until Christmas. All classes and ages are coming for this delightful period comedy melodrama and applauding Hayley Mills's clever and ingratiating portrayal of the title role.

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UA's "There Was a Crooked Man" (B[illegible] Norman Wisdom's first independent comedy soon off the mark at the Astoria, Charing Road. "Inherit the Wind" (United A[illegible] the brilliant "monkey trial" melodrama, [illegible] its Astoria run in good style, and now [illegible] general release. It deserves to click.

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I WOULDN'T put "A French Mistress" (British Lion—British) among the Boulting brothers' best comedies, but be that as it may the collegiate "romp" did very good business at the Plaza over the weekend. And evoked plenty of laughs.

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COLUMBIA'S "Let No Man Write My Epitaph" has been holding up well at the Odeon, Marble Arch. It's an unvarnished picture of life's seamy side, but has star values and human interest.

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THERE'S money in "fig-leaf" offerings, as "The Nudist Story" (Eros—British) testifies. It's reached its umpteenth week at the Cameo-Royal, Charing Cross Road, and is still going strong.

\+ + +

THE mighty "Ben-Hur" (MGM—Camera 65-Panavision) has started special runs in provincial situations. Any falling off at the Empire? Not on your life! There are now matinees every weekday, and never a vacant seat!

\+ + +

"SOUTH PACIFIC" (Twentieth Century-Fox—Todd-AO) continues on its merry marathon way at the Dominion, Tottenham Court Road, and "Can-Can" (Twentieth Century-Fox—Todd-AO) shows no signs of flagging at the Metropole, Victoria.

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On release

THE BIG news on release is the unqualified success of "Psycho" (Paramount). Its "no admission after the film has started" policy paid off handsomely at the Plaza and specially selected spots, but the vital question was, would London suburban fans toe the line? Last week, with heavy, almost incessant rain, provided a real acid test, but the cash customers queued in increasing numbers to see "Psycho" and the special policy was triumphantly vindicated. I'm not in a position to quote actual figures, but I can assure you the first week's take was tremendous.

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"DOCTOR IN LOVE" (Rank—British) just completed the second leg of its London and fully maintained its sizzling initial pace.

continued on page 34

Take a LOOK AT LIFE every week! ALL

EMATO... WEEKLY
Septem... 1960

AL -RED HITCHCOCK'S PSYCHO CERT. 'X'

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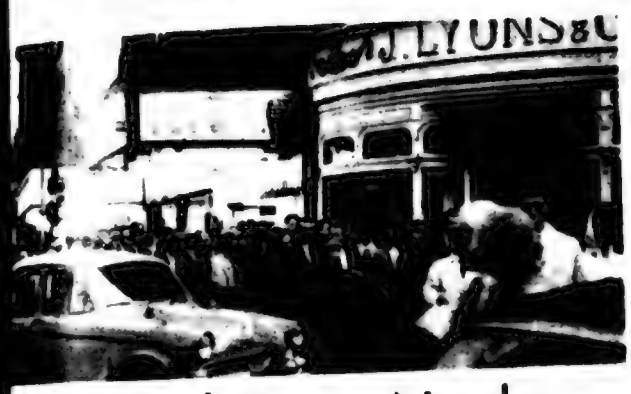
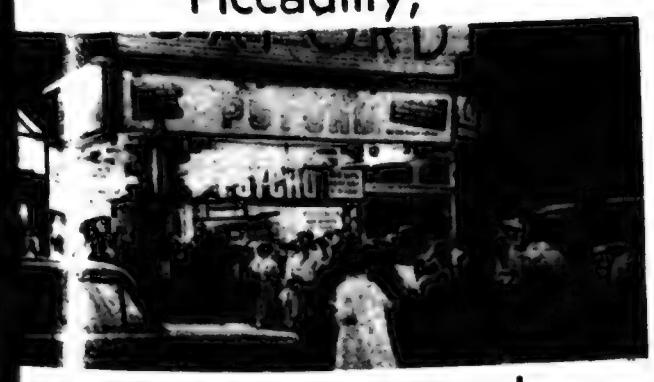


Oxford Street North,

Chepstow Street,

Piccadilly,

The rear of the theatre and extending behind the Gaumont Theatre



Oxford Street South,

The rear of the Theatre,

Portland Street,

Extending from the rear and back into Oxford Street,

ALFRED HITCHCOCK'S PSYCHO CAN DO THE SAME FOR YOU!

HOUSE FULL BOARDS ARE THE ORDER OF THE DAY!

RENTERS' NEWS

Paramount producers are busy setting up new pictures

PARAMOUNT will launch production on nine major feature films, budgeted in excess of 30,000,000 dollars, by the end of the year in one of the heaviest three-month filming schedules in recent company history, it is announced by Jack Karp, vice-president in charge of the studio.

Studio personnel are looking forward to the return of "the good old days" of overflow production occupying all sound stages. It is stated that the end of November will see six pictures in simultaneous production on the Marathon Street lot alone.

Hepburn stars

Spearheading the film boom on October 3 will be two pictures shooting on opposite sides of the world. Rolling in New York and Hollywood will be the Jurow-Shepherd production in Technicolor, "Breakfast at Tiffany's," starring Audrey Hepburn and George Peppard and based on the best-selling novel by Truman Capote. Blake Edwards will direct.

In Tanganyika, Howard Hawks will start "The African Story," a spectacular property to be filmed in Technicolor and starring John Wayne with Hawks producing and directing.

October start

October will also see the start at the studio of the new Shavelson and Rose production, "On the Double," which stars Danny Kaye, while Perlberg-Seaton's "The Counterfeit Traitor," starring William Holden and Lilli Palmer, will continue filming in Copenhagen and Stockholm during the month.

Resumption of production on Perlberg-Seaton's "The Pleasure of His Company," with Fred Astaire, Debbie Reynolds, Lilli Palmer, Tab Hunter, Gary Merrill and Charles Ruggles, which was halted by the actors' strike, is scheduled for early November.

Top features

Producer Hal Wallis will send two top features to the sound stages in the middle of November when he begins filming of Tennessee Williams's "Summer and Smoke," with Laurence Harvey and Geraldine Page starred and Peter Glenville directing. Wallis is also due to start shooting on "Girls of Summer," screen version of N. Richard Nash's hit Broadway play.

Winding up the schedule for the quarter, with November starts arranged, are a Jerry Lewis subject, tentatively titled "The Ladies' Man," based on an original story by Jerry Lewis with screenplay by Mel Brooks and Bill Richmond and with Jerry Lewis producing and directing, and a Bryan Foy production, "Ladies of the Big House."

Norman Williams, Patricia Dainton and David and Mrs. Deutsch (pictured here from left) attended last Thursday's send-off of RFD's tension drama "Piccadilly Third Stop" and the unusual "Three Moves To Freedom" at the Leicester Square Theatre

Ambitious publicity for 'Cleopatra'

TO ENSURE the most extensive press coverage for Walter Wanger's production of "Cleopatra" of any 20th Century-Fox feature ever filmed in Europe, John Ware, director of publicity and advertising for Fox in Great Britain, has set American publicist Phil Gersdorf and the Bill Batchelor organisation of London to create and conduct the production publicity campaign.

Co-ordinating the production publicity will be Giulio Ascarelli, recently appointed to this newly created post under plans approved by Charles Einfeld, director of publicity and advertising for 20th Century-Fox, during his recent visit to London.

Elizabeth Taylor, Peter Finch and Stephen Boyd star in "Cleopatra," with Rouben Mamoulian directing. The multi-million dollar production will be photographed in Todd-AO at the Pinewood, Shepperton and MGM Elstree studios and on location in Egypt. Filming is scheduled to start on September 19.

Filming of 'El Cid' starts in October

SAMUEL BRONSTON, whose six million dollar spectacular "King of Kings" is now nearing completion at Madrid's two largest film studios, starts shooting on "El Cid," the story of a legendary Spanish hero, in October.

The production, in association with Philip Yordan, promises to be on an even larger scale than "King of Kings."

Frederick Frank has written the screen story and Anthony Mann will direct the Technicolor-Super-Technirama-70 production. Charlton Heston will star as El Cid, the Castilian noble who brought the warring Moors and Christians together, for the first time, under one flag.

"El Cid" will be filmed entirely on location. Said director Mann: "Not one foot of this film will be shot in the studio."

Yakima Canutt, the ex-stunt man, will stage all of the huge battle sequences for "El Cid," which will involve as many as 6,000 knights and foot-soldiers. Canutt, who staged the exciting chariot race in "Ben Hur," arrived in Spain last month to research the strategic battle formations for which El Cid was noted.

Columbia double-bill at Odeon, Marble Arch

OPENING on its British premiere engagement at the Odeon, Marble Arch, today (Thursday) is the Columbia double-bill, "All the Young Men," a Hall Bartlett production, and the Italian comedy-romance "Anna of Brooklyn," Dimitri Skofic's Technicolor-Technirama production, directed by Britain's Reginald Denham.

"All the Young Men" stars Alan Ladd, Sidney Poitier, James Darren, Ingemar Johansson and Mort Sahl.

"Anna of Brooklyn" stars Gina Lollobrigida, Dale Robertson and Vittorio De Sica.

Premiere is set for 'Surprise Package'

STANLEY DONEN'S "Surprise Package," for Columbia release, is to have its world premiere at the Leicester Square Theatre on Thursday, September 22.

Starring Yul Brynner, Mitzi Gaynor and Noel Coward, the film was produced and directed by Stanley Donen. Harry Kurnitz wrote the screenplay.

continued on page 20

PROSPER WITH ANGLO!

Production

by BILL EDWARDS

'FOLLOW THAT MAN'

"Follow That Man" is now in its second week of production at Walton Studios. Here on the set is American director Jerry Epstein with Dawn Addams—she co-stars with Sydney Chaplin

BRYANSTON has named the first two pictures in its second year's programme. They are "Double Bunk," a comedy with Ian Carmichael, Janette Scott, Sidney James and Liz Fraser, and "Spare the Rod," the dramatic experiences in London's East End of a young school teacher, played by Max Bygraves.

Shooting of "Double Bunk" is scheduled for the middle of this month at Twickenham Studios. George Brown will produce and Pennington Richards, who wrote the original story, will direct. The story is based on a real-life experience and stems from a contemporary problem—the housing shortage.

A young couple, disappointed at the loss of a house they want to buy, acquire a boat—on the rebound. The wife makes it as near a house as she can but the husband wants to take it to sea. He eventually does—geraniums and all.

Executive producers

Leslie Norman will direct "Spare the Rod," which is to be produced by Victor Lyndon at Shepperton Studios in October. Leslie Gilbert and Jock Jacobsen are the joint executive producers.

This screen version of the Michael Croft novel offers Max Bygraves his first entirely straight role. Though there is comedy, Bygraves neither dances nor sings. It is a tough dramatic story, dealing with the problems facing a new teacher in a poor London district. There will be locations in and around a London school building.

When Bryanston first set up shop it was announced that six pictures would be produced during the first year. In fact, six first features and three supporting features have been completed.

Again, in keeping with the company's policy, three of the features were produced by filmmakers outside the Bryanston board—"The Entertainer," "Saturday Night and Sunday Morning" and "Light Up the Sky."

Speed has been a distinguishing factor in the working of Bryanston's operations—one subject was submitted, approved and launched within 48 hours.

Three of the pictures already have American distribution deals—"The Battle of the Sexes," "The Entertainer," which are being handled by Continental Distributing, Inc., and "The Boy Who Stole a Million," which has been taken over by Paramount.

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A SERVICE, called "Information Today," specialising in the gathering of show business information throughout the world, has been started by Authentic Productions, a firm of technical advisers. Managing director J. M. Singh says the service has agencies in 97 countries and covers every branch of show business—films, television, stage, radio, etc.

All information concerning productions, auditions, casting, scripts will be gathered at the company's head office, 186, Edgware Road, W.2.

The service is open to artists, management, press, agents, bookers and everyone connected with the industry.

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"DON'T BOTHER TO KNOCK," Richard Todd's first personal production venture for his own company, Richard Todd-Haileywood Productions, is now on location in Edinburgh. This CinemaScope-Eastman Color subject is produced by Frank Godwin and directed by Cyril Frankel for Warner-Pathe release.

The picture, based on Clifford Hanley's novel, "Love from Everybody," is described as a "sophisticated and glamorous British comedy designed for the international market."

Todd plays the part of a successful Edinburgh travel agent who becomes romantically involved with a number of girls, to each of whom he has given the key to his bachelor flat.

Backgrounds for the films are in Switzerland, Austria, Spain, Venice, Tangier and at the Edinburgh International Festival.

Among the girls already cast are French actress Nicole Maurey, June Thorburn and an 18-year-old newcomer, Dawn Beret.

The screenplay was written by Denis Cannan, from an adaptation by ABPC scenario editor Frederick Gotfurt.

Following further locations on the South Coast, the picture will go into ABPC, Elstree.

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BUSIEST producer in British studios this week: Charles Leeds. At Walton he is producing two pictures side by side—"Follow that Man," directed by Jerry Epstein for United Artists, and "Ticket to Paradise," which Francis Searle is directing for Eros.

"Follow that Man," starring Sydney Chaplin and Dawn Addams, rings new changes on the well-known "fraudulent missing heir" theme and takes in a chase across London, Paris, Monte Carlo and Sweden.

The script was written by Jerry Epstein, a young American director who has now made

continued on page 34

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Television

by TONY GRUNER

ABC TELEVISION seems to be promoting more new and original television programmes in its two-day operation than any other company in the industry.

Moreover, these programmes are getting the benefit of network presentation. A look through some of the shows which viewers can expect during weekdays in the autumn indicates hardly any change from last year.

Somerset Maugham is back, and so is "Double Your Money." The Dickie Henderson show returns, as does "Wagon Train." Daniel Farson continues his "Pursuit of Happiness" for Associated Rediffusion and Adam Knight takes on more tasks of Granada's "Knight Errant Ltd."

"The Army Game" is back and so is "Probation Officer." The only new factor in weekday television appears to be the arrival of the A-R serial, "The Mystery of Edwin Drood," by Charles Dickens, and Granada's serial "Kipps," based on the H. G. Wells novel.

Take a look at the autumn schedules for the week-end in Midlands and the North and note the new programmes from ABC.

First, there is the Foo Foo show, which was specially commissioned for television by the network from Halas and Batchelor Cartoon Films, Ltd. Then the "Police Surgeon" programme which will be presented by Julian Bond of "Probation Officer" fame; "Candid Camera," the comedy show with Bob Monkhouse; "Our House," the new comedy series written by Norman Hudis; "You'd Never Believe It"— a new popular science series featuring scientist Arthur Garratt, and the children's serial, "Pathfinders In Space."

In addition to these programmes, ABC will be responsible for such shows as "Sunday Break," "Armchair Theatre," "Steamboat Shuffle" and "The Book Man," as well as numerous documentary and interest programmes.

For sheer output alone and imaginative concepts in tv programming, ABC for the autumn season seems to have jumped into first place among the big four. The final accolade can be bestowed after viewers have seen the quality of the network's new shows.

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SOUTHERN TELEVISION held a press show this week of its new series of 13 half-hour films called "Sea War," which was produced by The Rank Organisation. The series has not yet obtained a network showing, but will be transmitted from London by ATV and from Southern Television. A colleague who attended the showing of the first film, "Opening Bid," writes as follows:—

This film deals with the build-up of the sea battles fought in Hitler's lightning invasion of Norway in 1940. Using thousands of feet of film from newsreels in Admiralty and German archives, the producers have made an interesting, if not exciting visual documentary of war at sea.

Particularly good is the narration by Rear-Admiral Roy Foster-Brown, whose warm personality makes a lot of the battle scenes and assembly of forces appear real, dangerous and important to viewers.

Hardly a woman's programme, and possibly too dated to appeal to the younger generation, "Sea War" will get its greatest support from those who in one way or another were directly affected by the victory of the British Navy against the Germans.

For school children and the very young this is an excellent way to teach history, but [illegible]or viewers brought up on a heavy diet of "W[illegible]n Train" and "Sunday Night at the Lon[illegible]n Palladium," this programme will be no pus[illegible]-over.

"Sea War" was made mainly at Den[illegible]ham and produced by G. Grafton Green, exec[illegible]ti[illegible]e producer of the special features division of [illegible]ar[illegible] Film Distributors Ltd.

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NORMAN HUDIS, the script writer re[illegible]oor[illegible]-sible for the successful "Carry On" films, has moved into television with a new one-hour comedy series entitled "Our House," which will be screened by ABC television next week for the autumn schedules.

The story behind "Our House" co[illegible]c[illegible]s nine people of assorted character and te[illegible]pe[illegible]-ments, age and professions who get together because they have one thing in common: the need to find accommodation, so collectively they purchase a house.

Hudis told me this week, "I got my order to write for television shortly after the publication in the KINE. of the box-office release of 'Carry On Nurse.' I received a 'phone call from my agent and was asked whether I was interested in writing a series for tv.

"I liked the idea and submitted a format for 'Our House.' They liked the story line and now I have completed 13 scripts. ABC seems happy enough, and has renewed my option for a further 13 comedy plays."

Hudis said that he would still continue to write for Peter Rogers, and was at work on another comedy in the Carry On tradition—"Carry On Mate." "My contract with Peter goes on till 1961 so that tv and features should be kept fairly busy during the next year or so."

The first television zoom camera in the world has been developed jointly by the BBC engineering division and the Taylor, Taylor and Hobson Division of Rank Precision Industries, Ltd. This is the first tv camera with an integral zoom lens contained within the camera body. With its unprecedented focal range of 2 in. to 40 in., it will zoom from long-shots to a close-up that apparently brings an object twenty times nearer to the viewer

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Stopping off in London for a brief visit, en route to the Continent, Wolfe Cohen, president of Warner Bros. International, met the Warner-Pathe sales and publicity team at an informal lunch. He brought news of the big programme of forthcoming Warner films, and paid tribute to everyone concerned in the success of " Hercules Unchained," " The Nun's Story," and the record-breaking opening of " Ocean's Eleven " at the Warner Theatre.
Above: Wolfe Cohen (centre) with, left, D. J. Goodlatte and C. J. Latta

WOLFE COHEN MEETS WARNER-PATHE

Above: Wolfe Cohen, Lou Lewis and Arthur Abeles looking at the cuttings book on the " Hercules Unchained " campaign; Percy Livingstone, Wolfe Cohen, T. Savage and F. Clark; Al Shute, L. Marshall, Wolfe Cohen, S. Rutter and S. Vegoda. Below: Wolfe Cohen, Arthur Abeles, Lou Lewis and C. Gingell; Arnold Barber, Wolfe Cohen, Mike Havas and Peter Clements; the luncheon table

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Eric BARKER

Leslie PHILLIPS

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Noel PURCELL

Hattie JACQUES

with

Spike MILLIGAN *and* Eric SYKES

Guest Star

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Directed by
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RENTERS' NEWS

—continued from page 14

'SONG WITHOUT END' SETS A HOT PACE IN NEW YORK

COLUMBIA'S William Goetz picture "Song Without End"—the Story of Franz Liszt has reached the 500,000 dollar mark in the first two and a half weeks of its run in the U.S.

The film grossed 107,771 dollars in the first four days of its third week at the world-famous Radio City Music Hall in New York.

The British première of "Song Without End" was on Monday at the Columbia Theatre. Columbia reports exceptionally heavy advance bookings.

Record promotion

A big record promotion for "Song Without End"—the story of Franz Liszt, has been arranged with Pye Records.

In addition a number of recording companies are releasing or reissuing some of the best-known works of the romantic composer-conductor.

These, including the actual sound-track and arrangements of some of the lovely theme music from "Song Without End," are now on sale all over the country.

The Colpix long-playing record of the sound-track, including the works of Chopin, Wagner, Bach, Paganini, Handel, Beethoven, Mendlessohn, Verdi, Schumann and Liszt himself, will be issued by Pye International.

The piano soloist is Jorge Bolet and the orchestra the Los Angeles Philharmonic conducted by Morris Stoloff, with the Roger Wagner Chorale, and the record will be issued in both stereophonic and standard sound.

Liszt LP

Pye will also put on the market a Colpix popularised version of Liszt's "Un Sospiro," called "Song Without End" and sung by Edmund Hockridge on a 45 disc.

Brunswick will also put a Liszt LP on the market, featuring the piano playing of Carmen Cavallaro: MGM has brought out a 45 of Cyril Ornandel's arrangement of "Song Without End."

In addition, Decca has issued a double-sided 45 of Mantovani's distinctive orchestra playing some of the music from the film, backed by Ted Heath's interpretation of "Song Without End," sung by Mike Preston.

Promotion of "Song Without End" is solidly backed by Pye International, who are supplying record dealers and cinema managers up and down the country with free display and advertising material. Each of the record sleeves will mention the Columbia release.

The sheet music album and sheet music of the theme song are published by Chappell and Co. and are now on the market.

SEVEN RECORDS FOR 'FRENCH MISTRESS'

AGNES LAURENT, French star of the Boulting Brothers' comedy "A French Mistress," has proved a major box-office attraction.

Concurrently with its West End opening, the film is playing in key pre-release theatres.

And on its first day it smashed the box-office records for *any* British Lion picture that has played the following situations: Brighton, Bournemouth, Boscombe, Eastbourne, Southend, Hastings and Torquay.

Renown looks forward to another winner

THE future looks particularly bright for Renown Pictures which has one winner on the rounds and another awaiting release.

The company's No. 1 hit is "Dentist in the Chair," now on release and breaking records everywhere. No. 2 hit is "Beat Girl" the Adam Faith-John Barry film which is already being distributed overseas with remarkable results. The way is now clear for its release in a few weeks on the ABC circuit, since a settlement has been reached on some copyright restrictions.

Renown chief George Minter has just received a message from the British Commonwealth Film Corporation in Japan, saying "'Beat Girl' opened Sunday at the Maranouchi, Toho; opening day's take was phenomenal, being the highest at this theatre since October, 1959. Looking forward to a capacity run."

"Beat Girl" has a cast headed by Adam Faith, David Farrar, Gillian Hills, Noelle Adam and Christopher Lee and its tunes are sung by Faith and played by John Barry and his Seven; and it is benefiting by a nation-wide promotion by Columbia Records which is marketing the complete music track and songs on LPs and on 45s.

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A fine opening fo Anglo's comedy 'Watch Your Ster

LATEST in the long line of successf Rogers' comedies, released by Anglo mated, "Watch Your Stern" has played booking—at the Forum cinema, Je enormous box-office business, states th pany.

"Watch Your Stern," a naval comedy Kenneth Connor, Eric Barker, Leslie Joan Sims, Noel Purcell, Hattie Jacq Spike Milligan and Eric Sykes and g Sidney James, opened at the Forum in very much better than on the mainl and, despite the hot sun, did colossal bus ss for seven days.

"Watch Your Stern" is set for re ase on the ABC Circuit commencing Sunday, October 30, and the results of the first showin at the Forum indicate that it is likely to be t most successful film in Anglo's series of com ly successes.

The London trade show will be held at Studio One, Oxford Street, on Wednesday, September 14, at 10.30 a.m.

'Doctor' stays in the news

STILL the records come flooding in for Pinewood's "Doctor In Love."

On the second leg of its London release, takes have been as high as ever.

In Northern Ireland, at the Capitol, Belfast, it broke the all-time house record.

The Odeon, Rutherglen set up a new weekly take and admissions record; at the Odeon, Watford, a weekly and daily take record was achieved.

The Odeon, South Harrow and the Gaumont, Kingsbury, report weekly take records.

At the Gaumont, Carlisle there were weekly take and Sunday take records. The Odeon, Darlington, had a new daily and Sunday take record. Finally, at the Odeon, Romford a Sunday take and admissions record was set up

"Doctor In Love" stars Michael Craig, Virginia Maskell, James Robertson Justice, Leslie Phillips and Carole Lesley. Betty Box produced and Ralph Thomas directed the film which is released by RFD.

Columbia buys Bunue 's 'The Young One'

IN LINE with Columbia's progr me of acquiring theme pictures for internatio distribution, the company has bought w d-wide rights (except the United States and C da) of director Luis Bunuel's "The Young On

Columbia is preparing the film dram or immediate release.

"The Young One" which won ho urable mention at Cannes this year has been s wn at Locarno and is scheduled for showing t the London Film Festival about October

The Bunuel drama tells of a youn negro musician who is unjustly accused of ra in a southern town and escapes to hostile re e on an island "off the southern coast of the nited States." Zachary Scott as a poor s uthern game warden, Bernie Hamilton as the negro and Key Meyesman as the woman, rou out the cast.

The IDEAL KINEMA

Supplement to Kinematograph Weekly

Odeon, Hemel Hempstead

PLANNED FOR A NEW TOWN

HEMEL HEMPSTEAD Odeon, which The Rank Organisation opened on August 29, represents an extension of the ideas which were pioneered at Harlow Odeon earlier this year.

The two projects, in fact, had striking similarities. Both were envisaged as an integral part of New Town development and were planned to meet both the aesthetic requirements of contemporary design as well as the technical needs of modern pictures presentation; and both have seen a single-storey auditorium as the true answer to the problem of ensuring first-class projection, good sound and the best possible viewing conditions.

At Hemel Hempstead, however, the size and shape of the site has also allowed a quick-service refreshment bar called "Presto" to be integrated into the main building block.

Basically, the design of Hemel Hempstead Odeon resolves into three parts—the large dominating mass of the auditorium, the entrance foyer with projection suite and other offices above and the ancillary building containing the heating and ventilation plant.

Throughout, a variety of facing materials has been used, resulting in a boldly attractive appearance. On the front elevation, for example, grey-green Westmorland slate cladding is used to emphasise the staircase tower which forms a division between the entrance foyer of the cinema and the Presto Bar; and a patterned mosaic is used to highlight the various entrances. The north wall of the auditorium, which forms main elevation to a busy side street, has Derby-tile spar panels above the plinth line and grey terrazzo facing slabs to the plinth itself. The south elevation facing the car-park has selected facing bricks—Marston Valley autumn tints on the auditorium, Chesham facings on the boiler house block and silver-grey Uxbridge flints at the front of the projection suite.

The striking frontage of the new Odeon at Hemel Hempstead

The main entrance facing Marlowes has a reinforced concrete canopy bearing an internally illuminated Readograph interchangeable sign with plastic-coated letters with red Perspex inserts, illuminated by 21 5-ft. hot cathode tubes.

Above the canopy and parallel with its edge is a prominent Odeon sign, each letter of which is an individual unit—white Perspex faces with red panels illuminated internally. These letters are mounted within a contemporary-shaped frame. A double-sided vertical "Odeon" sign completes the exterior illumination.

There are illuminated publicity frames either side of the main entrance. Inside the foyer the various publicity frames are lit from above by fluorescent lamps in decorative troughs. The foyer itself is lit by recessed fittings set into precast square ceiling tiles.

The foyer contains a central pay-box and a rear-set sales kiosk, both attractively decorated with a quilted plastic material. The sales kiosk has its stockrooms immediately adjacent.

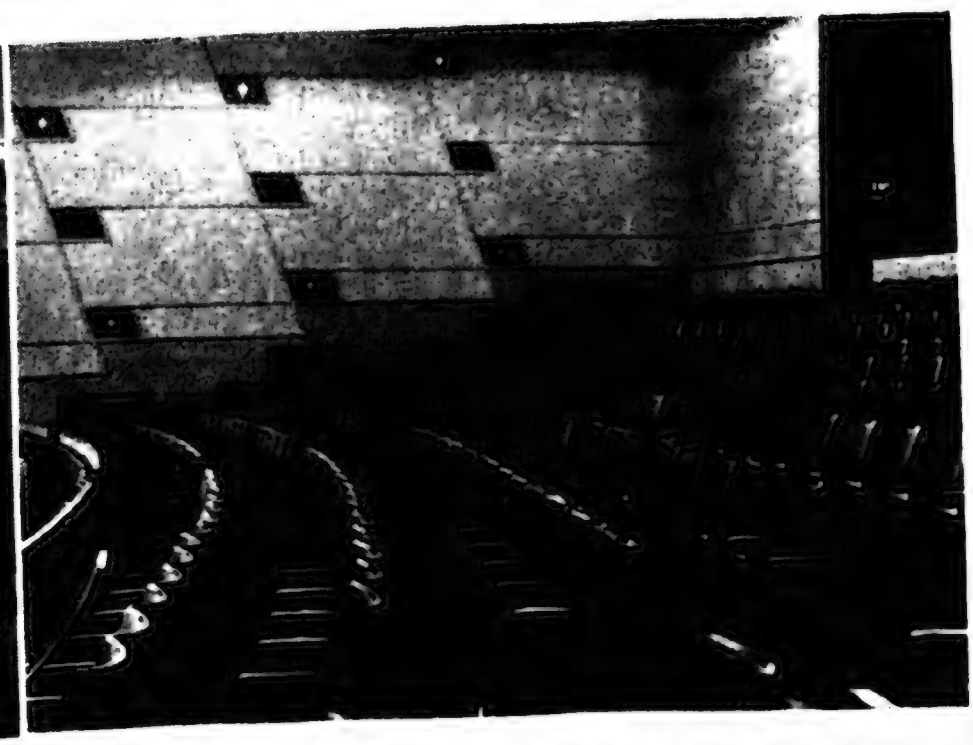
Inside the auditorium the 1,148 seats, upholstered in pastel green, are all of comfortable, modern design; and good viewing has been ensured by placing approximately half on 5-ft. steppings at the rear of the auditorium and the remainder on a raked floor. Very generous spacing has been allowed for all the seating.

The auditorium lay-out also permits an almost horizontal "throw" from the projection room. A high definition screen fills the 63-ft. proscenium opening, providing facilities for the presentation in any technique.

The screen is installed on a special tubular screen frame fitted with electrically operated

continued on page 22

The main entrance foyer, with its central pay-box



The auditorium, showing the wide spacing between seats

ODEON, HEMEL HEMPSTEAD—contd.

variable masking so that different screen shapes and sizes can be selected through push-button control in the projection room.

The screen curtains are of a rich grey velour velvet.

The actual décor of the auditorium is produced by simple form and colour directed towards the screen end, creating ample visual interest without detracting from the screen.

The walls have no plaster, but are covered in acoustic material on which is applied fibrous plaster ribs decorated to match the red of the carpeting. The dado of the auditorium walls is finished with a contemporary two-toned plastic material.

Decorative effects are also achieved through the lighting. Semi-recessed in the main ceiling area are 24 circular downlighter fittings of glass and decorative wire scroll, each with a broad rim into which are set glass rosettes. An equally pleasing effect is obtained in the darker ceiling over the proscenium in which are set ten seven-inch "star" fixtures.

The projection suite is well laid out in terms of space and location of equipment and includes rest rooms, workshop and office. The two GK21 projectors were supplied by the GB-Kalee Division of Rank Precision Industries, and slide presentation, stage spotting and lighting effects are handled through a Premier All-Purpose Lantern.

Projection equipment includes two Premier metal rewind benches, film storage cabinets, spool storage, waxer, joiners, cue marker and other accessories.

Rank Precision Industries (GB-Kalee Division) provided the complete sound reproducer equipment, which includes a stereophonic amplification system for four-track magnetic films.

The high-definition screen with the mobile masking opened to maximum proportions

Ten auditorium effects loudspeakers form part of the extensive loudspeaker array. These are built in reflex cabinets and are incorporated in side and rear walls.

The sound system also includes a stage amplification system employing a microphone mixer unit with cardioid microphones: also two twin turntable non-synchronous 4-speed record-reproducer units.

Telesonic loop equipment group listening is provided by Multitone Electric Co., Ltd. By means of small special receiver units, hard-of-hearing patrons can be seated in any part of the auditorium and hear film, disc and microphone sound reproduced to suit their hearing requirements.

The complete electrical installation has been carried out in steel-welded conduit and PVC conductors. A supply of 100kVA at 4[illegible]240 volts has been provided. General form of distribution is from an ironclad distribution panel in the control room at projection suite level. Also installed in this room are two 140A selenium rectifiers for the projector arcs, one 80A selenium rectifier for the All-Purpose Lantern and a three-phase, four-plate motorised dimmer for three-colour lighting of the screen curtains.

This lighting, incidentally, takes the form of two 30ft. battens on an adjustable barrel erected vertically, one each side of the stage, with colour filters, using 200W lamps.

The secondary lighting is provided by a 12V 620W system of the floating type, using ten 6W lamps in flush ceiling cones situated over each gangway.

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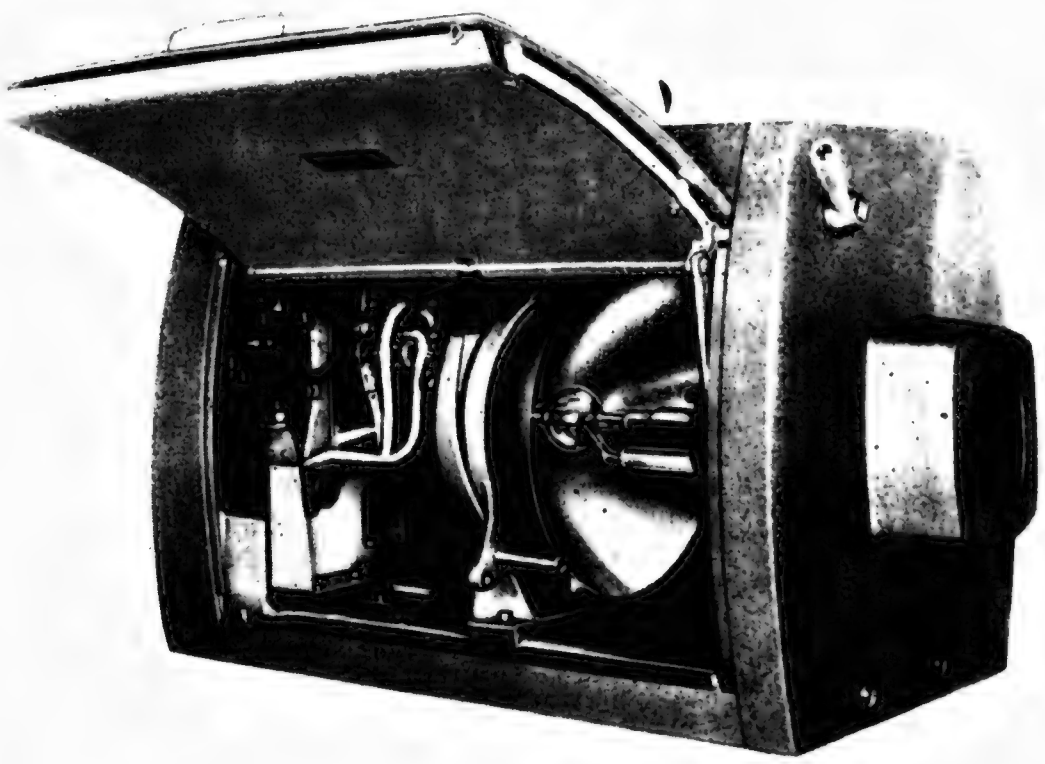

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Talking TECHNICALLY

A DEFECT in wide-screen projection (and in this case I include CinemaScope and similar processes) is the jerky effect produced by rapid movement in the picture, particularly when one sits close to the screen. At its worst, one can occasionally see not merely jerky movement, but separate images of the moving object.

A learned paper by Edward Levonian in the *SMPTE Journal* deals mathematically with this subject, and, in my view, contains quite a lot of rubbish. Possibly I am prejudiced, since twice he refers to the interruption rate of the projector shutter as being three times per frame: this figure went out of fashion 30 years ago, when sound came in, and has only recently been resuscitated in the Philips FP20S projector, which, of course, has no shutter.

How is it possible for the shutter cut-off frequency in the projector to affect the appearance of movement on the screen? Surely the one over-riding factor is the angle subtended to the eye of the viewer by movement from frame to frame on the screen; whether this movement is interrupted twice or three times per frame seems to me quite immaterial, except insofar as such interruptions affect the visual brightness of the image. Undoubtedly the brighter the picture, the greater the tendency to the appearance of jerky movement.

Another factor which is included in Mr. Levonian's mathematics is the angle of the camera shutter, but he makes no attempt to explain its significance. The fact is, of course, that the wider the angle of the camera shutter opening, the more movement blur will be photographed on the film. Many years ago, I remember pioneer Arthur Newman explaining to me that, to obtain smooth movement on the screen, there must be some degree of blurring in the negative, and to ensure such blurring the camera shutter must have a fairly wide-angle opening.

The projection engineer made himself very unpopular with the cameraman when he introduced the wide-screen projection systems, because he imposed upon the cameraman numerous limitations, both technical and artistic. This question of movement blur falls into the former category, and the cameraman must avoid excessively rapid movement either of the camera or of his characters.

\+ + +

THERE is another and possibly more serious relation between the cameraman and the projectionist: the stroboscopic effect which makes wheels stand still or turn backwards. Even in that great film "Ben-Hur," the chariot wheels run alternately forwards and backwards.

I have so often discussed this matter, and have often put forward quite a simple method whereby the cameraman could overcome it: by employing a viewfinder with a shutter synchronised with the camera shutter, and varying the speed either of vehicles or of the camera to avoid incorrect movement; but, evidently, no cameraman has yet noticed this fundamental defect on the screen, for, so far as my knowledge goes, no cameraman has yet adopted this suggestion.

\+ + +

LATEST installations of the Philips FP20S projectors have been completed by Pathe Equipment at the Plaza, Port Talbot, and the Palace, Llanelly. At the former the throw is 150 ft. and the width of CinemaScope picture 32 ft.; at the latter the throw is 80 ft. and the width of CinemaScope picture 28 ft. 6 in. In both cases the screen illumination is reported to be excellent.

Fred Kear, of Pathe Equipment, tells me that the equipment is proving an attraction to projectionists for miles around, who are calling in to see it. They are particularly impressed by the cleanliness of the projection rooms, and the freedom from heat and arc fumes.

Mr. Kear and the ABC engineers have been making a study of the factors affecting the life of the SPP discharge lamp. They find that the general cause of failure is occluding of the quartz leading to devitrification, and are agreed that a generous supply of cooling water materially increases the life of the lamp—one lamp, I am told, has completed 60 hours as against the guaranteed 33 hours.

At both the above theatres, the water supply for the lamps costs nothing, because it is allowed to flow into the toilets.—R. H. C.

The Eidophor equipment for projecting a live television picture upon a cinema-size screen that will be demonstrated by Frank Durban, chairman and managing director of J. Frank Brockliss, Ltd., at the Photokina exhibition which opens in Cologne on September 24

Pathe Equipment has imported lenses for the ABC, Bristol Road, Birmingham, and ABC, Glasgow, to be used in the first provincial presentations of MGM's "Ben Hur." D. Thom, chief projectionist, receiving one of the new lenses at the ABC, Birmingham.

Four chiefs from Northern Nigeria, guests of Rank Precision Indu ies visiting the National Film Theatre and inspecting the GK projectors, st eo-phonic sound equipment, and the 16 mm. Bell & Howell projectors ith optical and magnetic sound reproduction

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This shot from the film "Hell is a city" reproduced by courtesy of Warner-Pathé Distributors Ltd.

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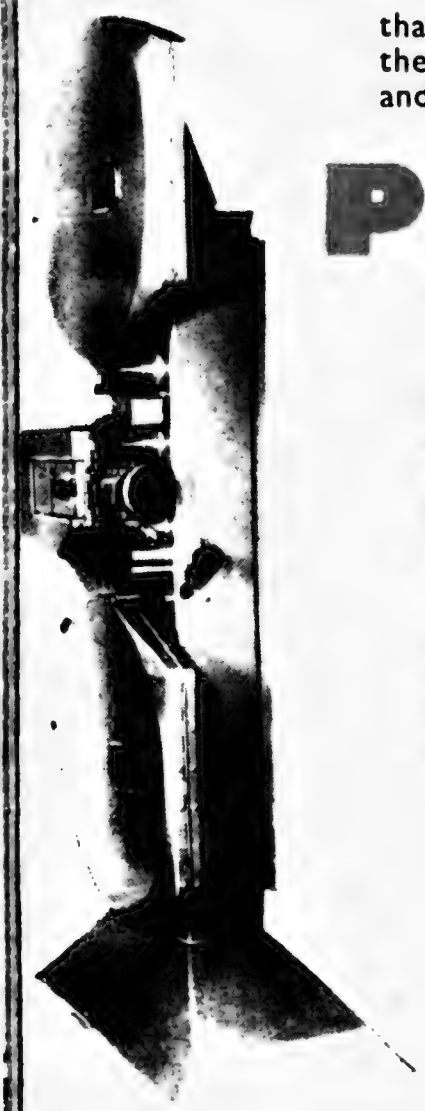

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where the projectors face away from the screen, the picture being reflected off mirrors; only by remote control was this possible.

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REVIEWS

—continued from page 10

relies ... parody more than clowning for its laugh... Herman Wisdom does everything but sing ... displays incredible stamina as Davy; Andre... Quickshank contributes a clever cameo as th... ...ctuous, two-faced McKillup; Alfred Mark ...res as Adolf; and Susannah York and ... Clarke effectively handle the slight femi... ...nterest. Told in one mighty flashback, the ... ...pens and ends with the official un-veili... ... a statue honouring Davy and, need-less ... ...y, the pigeons are no respecters of pers...

Po... of **Appeal.**—Bright story, star's pull and vers... ... strong support, first-class staging, prov... ...ve title and U certificate.

The Mobster

Brit... Lion. American (X). CinemaScope. Directed by Roger Corman. Featuring Steve Cochran... Milan and Robert Strauss. 7,213 feet. Release November 21, 1960

GANGSTER melodrama, photographed in CinemaScope. It's about a young hoodlum who literally shoots his way to the top of the racketeer league, but, following a perilous period as a crime boss, is abruptly "relegated." There are killings galore, but a tender romantic interest and the poignant reactions of the mobster's God-fearing mother smoothly round off its rough edges. Competently acted, shrewdly directed and realistically staged, the overall is definitely a cut above average. Good "double bill."

Story.—Joe Sante, a slum teenager, acts as bookie's runner and dope peddler for Black Frankie, a petty chiseller, gets caught and spends a year in gaol. On his release, Sante kills a double-crossing thug, earns the approval of Paul Morgan, a big operator, and goes into business for himself. Sante soon controls many lucrative rackets, but causes Mrs. Sante, his old mother, great distress. Teresa Porter, Sante's sweetheart, works as his secretary, but he horrifies her when he liquidates her blackmailing young brother, Eddie. Her love for Sante is, however, so strong that she not only protects him from the law, but becomes his mistress. Sante, now a crime czar, rubs out Morgan, but is later hauled before a Senate Investigation Committee. Sante decides to "emigrate" and take Teresa with him, but Black Frankie, waiting "in the wings," shoots him down and steps into his shoes.

Production.—The picture starts by showing Sante invoking the Fifth Amendment at the Senate Rackets Committee inquiry and then turns back the clock. Its retrospective approach pays dividends. Steve Cochran thoroughly convinces as Sante, the "dedicated" mobster who either gives nor expects quarter: Lita Milan impresses as Teresa; Robert Strauss disarms as the secretly ambitious Black Frankie; and Celia Lovsky has her moments as Sante's grief-stricken mother. Night club divertissement, as well as paternal and romantic sentiment, punctuates the various killings, and the climax is nothing if not salutory.

Points of Appeal.—Holding story, wide-awake cast, human angle, hectic highlights, realistic presentation, apt title and CinemaScope.

Walk Like a Dragon

Paramount. American (A). Directed by James Clavell. Featuring Jack Lord, Nobu McCarthy and James Shigeta. 8,585 feet. Release September 26, 1960

OFF-BEAT western, set in the 1870's. It concerns a husky hombre who buys a Chinese slave girl, meaning to free her, but falls for her and runs up against racial prejudice and the girl's inhibited Chinese admirer. The story tackles more problems than it can solve, but sound characterisation, particularly by Nobu McCarthy, appealing as the sagebrush Madame Butterfly, atones. In all, tender, provocative and exciting "outdoors." Good "double bill."

Story.—Linc Bartlett, a handsome young fellow, buys Kim Sung, a beautiful Chinese girl, in a San Francisco slave market. He takes her to his California home, intending to free her, and Cheng Lu, a young Chinese immigrant, accompanies them. Widow Bartlett, Linc's mother, doesn't approve of Kim, but offers her a roof. Meanwhile, Cheng joins his uncle, a prosperous Chinese laundry owner. The townsfolk hate "heathens," but Linc determines to marry Kim. Lili Raide, the local saloon queen, had been Linc's mistress and she leads the revolt against him. During all this, Cheng, who detests whites, becomes Linc's rival for Kim and takes shooting lessons from The Deacon, a pistol-packing evangelist. An apt pupil, he eventually kills The Deacon and challenges Linc, but at this juncture Kim wisely ends the racial war by settling for Cheng.

Production.—The picture has many facets and some cancel others out, but there is always plenty doing and its restless action keeps interest at near concert pitch. Nobu McCarthy's natural acting ability and charm serve her in good stead as Kim; Jack Lord makes a manly Linc: James Shigeta is more than adequate as Cheng: and Mel Torme, who sings the signature tune, amuses as the trigger-happy Deacon. There is no lack of feminine appeal, it has a tactful fade-out, and the period backgrounds are effective.

Points of Appeal.—Arresting and interesting yarn, competent team, shrewd direction, woman's angle, realistic gunplay and intriguing title.

The Music Box Kid

United Artists. American (A). Directed by Edward L. Cahn. Featuring Ronald Foster, Luana Patten and Grant Richards. 6,384 feet. Release September 12, 1960

POWERFULLY - ACTED prohibition era racketeer melodrama, set in the Bronx. It centres on an incorrigible young hoodlum who raises his sights too high and comes a fatal purler. The plot has streaks of marital and religious sentiment and the touching asides enable it to throw its cap at the womenfolk without holding its punches, or rather fire. Realistic backgrounds complete the potent capsule. Good "second."

Story.—Larry Shaw, a psychopathic killer, allows his attractive bride, Margaret, to think he is an insurance agent. Eventually, Margaret learns the truth from Father Gorman, the parish priest, but Larry forces her to stick by him. He cold-shoulders Chesty Miller, his boss, organises his own mob and quickly acquires wealth. Inevitably, he gets too greedy and violent gang war breaks out between him, Chesty Miller and other thugs. Meanwhile, George Gordon, a special prosecutor, is appointed official racket-buster. Father Gorman takes him to Margaret, now pregnant, but not until Margaret overhears Larry planning Gordon's murder does she inform on her husband. Larry and his associates are destroyed in a brush against the law, but Margaret is consoled by the birth of a son, who later becomes a hard-working parson.

Production.—The picture, truncated "Al Capone" and "The Rise and Fall of Legs Diamond," gives a sharp thumbnail impression of American life during prohibition. Ronald Foster is in his element as Larry, a ruthless performer on the "music box" (tommy gun): Luana Patten makes an appealing Margaret: Grant Richards scores as Chesty, and Dayton Lummis avoids the maudlin as Father Gorman. The factual tale eschews comedy, but the director artfully bastes the red meat with compelling sentiment.

Points of Appeal.—Taut tale, competent players, rugged highlights, sly woman's angle and colourful atmosphere.

Josette from New Orleans

Gala. American (A). Directed by Joseph Lee. Featuring Lili St. Cyr, John Loder and Richard Benedict. 6,198 feet. Release not fixed

RACKETEER melodrama. It's about a gang boss who uses a dancer to avenge himself on the person he believes responsible for his brother's murder, only to discover that the killer is a member of his own entourage. The plot does not spring many surprises, but the acting is adequate and romance, interleaved with music and song, effectively punctuates the rough stuff. Reliable "second."

Story.—Vic, a racketeer, is convinced that his dead brother, Mike, was framed by District Attorney Emony, and plans revenge. Visiting a club, Vic notices Emony eyeing Josette, a striptease artist, and has an idea. He re-names Josette Lili, grooms her for stardom, and launches her at a leading night haunt. She is a success and Emony courts her. Vic then persuades Lili to dope Emony and see that the police catch him in a compromising situation. Meanwhile, Mike's widow finds a code-book which proves that The Colonel, Vic's strong-arm man, killed Mike. Finally, Emony outwits Lili, and shoots The Colonel.

Production.—The picture puts all its cards on the table, but maintains a brisk pace and has a suspenseful climax. Lili St. Cyr acts adequately and meets modest terpsichorean demands as Lili: Richard Benedict convinces as Vic: and Barry Douglas is smooth as Emony: but John Loder lacks finesse as The Colonel. A scene in which a gangster hurtles to his death and the nick-of-time finale furnish the thrills, while tuneful numbers and strip-tease dance routines provide welcome light relief.

Points of Appeal.—Popularity of gangster fare, gay embellishments, hectic highlights and colourful atmosphere.

Hannibal

Warner-Pathe. Italian (U). SuperCinescope. Photographed in Technicolor. Directed by Edgar G. Ulmer. Featuring Victor Mature, Rita Gam and Gabriele Ferzetti. 9,291 feet. Release October 3, 1960

SUPERCINESCOPE and Technicolor spectacle, made in Italy. Its tale is "inspired" by the military prowess of the famous Carthaginian general who failed to destroy Rome, though not for the want of trying. The players are hampered by banal, dubbed English dialogue and there is no humour, but evidence of the "hero's" complicated love life helps to span the gaps between the battle highlights, staged against convincing backgrounds. Shorter in stature than "Hercules," it should, nevertheless, intrigue the industrial "ninepennies." Exploitable title and star hokum.

Story.—Hannibal, a ruthless Carthaginian general, aided by elephants, leads forty thousand men across snow-covered Alps in a march on Rome. He loses half his forces, but defeats the Romans at Trebbia, and he and Sylvia, beautiful niece of Fabius Maximus, the Roman Senator, fall in love. Narrowly missing capture, Hannibal has another victory at Cannae and then instructs his brother, Hasdrubal, to bring reinforcements from Carthage for a final assault on Rome. When he returns, Hasdrubal is accompanied by Danila, Hannibal's wife, for whom he has little affection, and their small son. The heartbroken Sylvia heads for Rome, where she is tried for treason and sentenced to death. Hannibal continues fighting until one day Romans throw Hasdrubal's head into his camp. Hannibal at last realises he has no hope of ever conquering Rome, but stubbornly refuses to lay down his arms.

Production.—The picture introduces the famous scene of Hannibal crossing the Alps at the start, but never quite succeeds in matching its fabulous initial thrill. Victor Mature looks the part as Hannibal, but is given some pretty trite lines. Rita Gam and Milly Vitale also impress physically as rivals Sylvia and Danila, but they, too, are handicapped by silly, anachronistic dialogue. The same goes for the rest, but fortunately the film relies more on deeds than words for its entertainment. Despite the fact that the opening sequence is the most vivid, the subsequent battle scenes, interleaved with sultry romance, are by no means inconsiderable. The over-

continued on page 30

Dirk Bogarde and French star, Capucine, were hosts to a distinguished gathering at the Columbia Theatre on Monday night, September 5, when the William Goetz production " Song Without End "—The Story of Franz Liszt—opened with a celebrity premiere on its exclusive West End engagement. The Columbia release in Technicolor and CinemaScope stars Dirk Bogarde in the role of Franz Liszt, and introduces Capucine as Princess Carolyne. M. J. Frankovich, chairman of Columbia; Kenneth N. Hargreaves, managing director; E. J. Bryson; K. L. Maidment and Mo Rothman, Columbia International's executive vice-president, who was on a flying visit to London, were among the audience which included leading figures in the world of classical and popular music, top stars, members of the diplomatic corps, statesmen and social celebrities. Above: M. J. Frankovich, Judy Garland, Capucine and Otto Preminger

COLUMBIA PREMIERES 'SONG WITHOUT END'

Mo Rothman, Jack and Mrs. Lee Thompson and Carl Foreman; Mr. and Mrs. Geraldo and Kenneth and Mrs. Winckles

George Ward and Lady Patricia Ward ; M. J. Frankovich, Otto Preminger, Lady Adele Beatty, Stanley Donen and Charles H. Schneer; James and Mrs. Ca eras

Capucine and Dirk Bogarde, stars of "Song Without End," with Kenneth and Mrs. Hargreaves

Jeff Chandler and Barbara Shelley; Louis and Mrs. Kentner; Tony Forwood and Philippa Lady Astor

Harriet Cohen and Pat Mahony; Earl and Countess Beatty

REVIEWS

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all will rivet junior's attention, though hardly increase his knowledge of history.

Points of Appeal.—Title, stars, spectacle, SuperCinescope, Technicolor, "U" certificate.

The Adventures of Arsene Lupin

MGM. French (U). Metroscope. Photographed in Technicolor. Directed by Jacques Becker. Featuring Robert Lamoureux, Georges Chamarat and Liselotte Pulver. 7,911 feet. Release September 5, 1960

COMEDY-DRAMA, elegantly staged and beautifully photographed in Metroscope and Technicolor. Based on Maurice Leblanc's popular pre-Great War novel, it illustrates the exploits of Arsene Lupin, the French Raffles, and offers enchanting proof that crime can pay. Acted and directed with an exquisite lightness of touch, it's quality escapist fare. Engaging period piece, particularly for good and high-class halls.

Story.—In 1910, Aldo di Parolini, a gentleman attached to the Italian Embassy, gate-crashes a society ball. He resembles Andre Laroche, a well-known man-about-town, but is actually Arsene Lupin, amateur cracksman and thorn in the side of Dufour, a French police inspector. During the evening Arsene Lupin snatches several priceless paintings and later he robs a jeweller of valuable gems. Mina von Kraft, the Kaiser's attractive mistress, suspects that Arsene Lupin, Aldo di Parolini and Andre Laroche are one and the same, but recommends Arsene Lupin to the Kaiser for a special assignment. Arsene Lupin proves himself worthy of the honour—or does he?

Production.—The picture, which culminates in the Kaiser's private zoo, used as hiding place for State documents, delicately wraps a plush "gay 'nineties" backcloth around humour, romance and thrills. Robert Lamoureux has quite a way with him as Arsene Lupin, irresistible ladies' man and incorrigible thief; Georges Chamarat registers as Dufour; Liselotte Pulver is a bewitching Mina; and Otto Hasse impresses as the Kaiser. The dubbed dialogue, spoken in broken English, fits the characters perfectly, and the cameraman leaves nothing to chance.

Points of Appeal.—Intriguing tale, impeccable acting and direction, gentle wit, neat twists, Metroscope, Technicolor and U certificate.

The Wild and the Wanton

Cross-Channel. Franco-Italian (A). Photographed in Eastman Color. Directed by George Combret. Featuring Belinda Lee, Alain Saury and Jacques Castellot. 8,200 feet. Release not fixed

SEVENTEENTH-CENTURY adventure melodrama, a Franco-Italian production given English dialogue and photographed in Eastman Color. It concerns an attractive, high-spirited wench whose complicated love life finally gets straightened out on buccaneer-ridden Martinique. The yarn is salted with sex, but its characterisation and direction are unsubtle. "A" certificate "Boys' Own Paper," it addresses itself mainly to the industrial "ninepennies." So-so title and star "double-bill."

Story.—Marie, an innkeeper's daughter, and Jacques du Parquet, an aristocrat, fall in love, but before the latter can pop the question he is appointed Governor of Martinique. Tired of waiting for news, Marie obeys her father's wish and marries Saint-Andre, a middle-aged suitor. He turns out to be the Commissioner-General of the West India Company, and he sails for Martinique, accompanied by Marie. Jacques and Marie meet again and later Jacques accuses Saint-Andre of being responsible for piracy. The rivalry between the two men quickly intensifies, but finally Saint-Andre goes west and Marie is free to marry Jacques.

Production.—The picture contains all the stock ingredients of "once aboard the lugger and the girl is mine" hokum, but the mixing lacks flourish and showmanship. Belinda Lee sports a plunging neckline, but doesn't show great acting ability as Marie; and Alain Saury and Jacques Castellot are somewhat colourless as Jacques and Saint-Andre; but Magali Noel livens things up as Marie's saucy maid. Incidental highlights are lusty, but the overall seldom titillates or thrills.

Points of Appeal.—Exploitable title and star, and Eastman Color.

KRS PLAN

—continued from page 3

that for this purpose the country could, for example, be broken down into the following given areas:—

(1) South Coast pre-release area
(2) London and Home Counties
(3) Birmingham, the Midlands, East Anglia, South Wales and the South West
(4) Yorkshire, Lancashire, Cheshire and North Wales
(5) Scotland, Northumberland, Cumberland and Durham,

and each of these areas would in turn be covered by a pattern of release similar to the suggested pattern for London and the Home Counties set out above.

"Comprehensive advertising in the areas concerned would be in the direct interests of the exhibitor.

"It is our opinion that such a development as is outlined above would be to the benefit of all sections of the industry as well as to that of the general public.

Utilisation of Copies (para. 1 of CEA report).

"With regard to the utilisation of prints to the maximum advantage, the development of the foregoing pattern would in itself determine the requisite number of prints, and the KRS has no hard-and-fast ideas as to what that number should be.

Holding Up of Three-day Runs (para. 4 of CEA report).

"The adoption of a radically different pattern of release as referred to will, it is thought, be likely to result in the more rapid playing-off of six-day runs. It seems likely that the provincial areas referred to would each play off all their six-day situations in a matter of three to four weeks, which is in line with the position requested by the CEA in their report. The KRS would not, however, be prepared to make a specific recommendation to its members on this subject.

Extended Runs (other than Road Shows) (para. 5 of CEA report).

"Where an exceptional film plays for two weeks instead of one, or six days inst three, it is the considered opinion of th that the subsequent runs do not suffer that better business results for everyone ing the exhibitor, and that there is an ad moreover to the public.

"This apparently contradictory position firmed without doubt from renters' exp and probably arises from the enhanced tion a film derives, in the public's eye the fact that it has had accorded to it th playing time.

"There is little doubt that, today, key theatres attract audiences which wo in any event patronise suburban theatres.

Road Shows (para- 6 of CEA report).

"What is said above does not, of affect the situation whereby individual tional films will from time to time hav released on a special basis, and it sh borne in mind that this is not a new of the trade but something which has existed."

Pinewood wins

PINEWOOD Studio Sports Club was the winner and Rank Screen Services Sports Club the runner-up when the final of the FISA cricket competition was played recently.

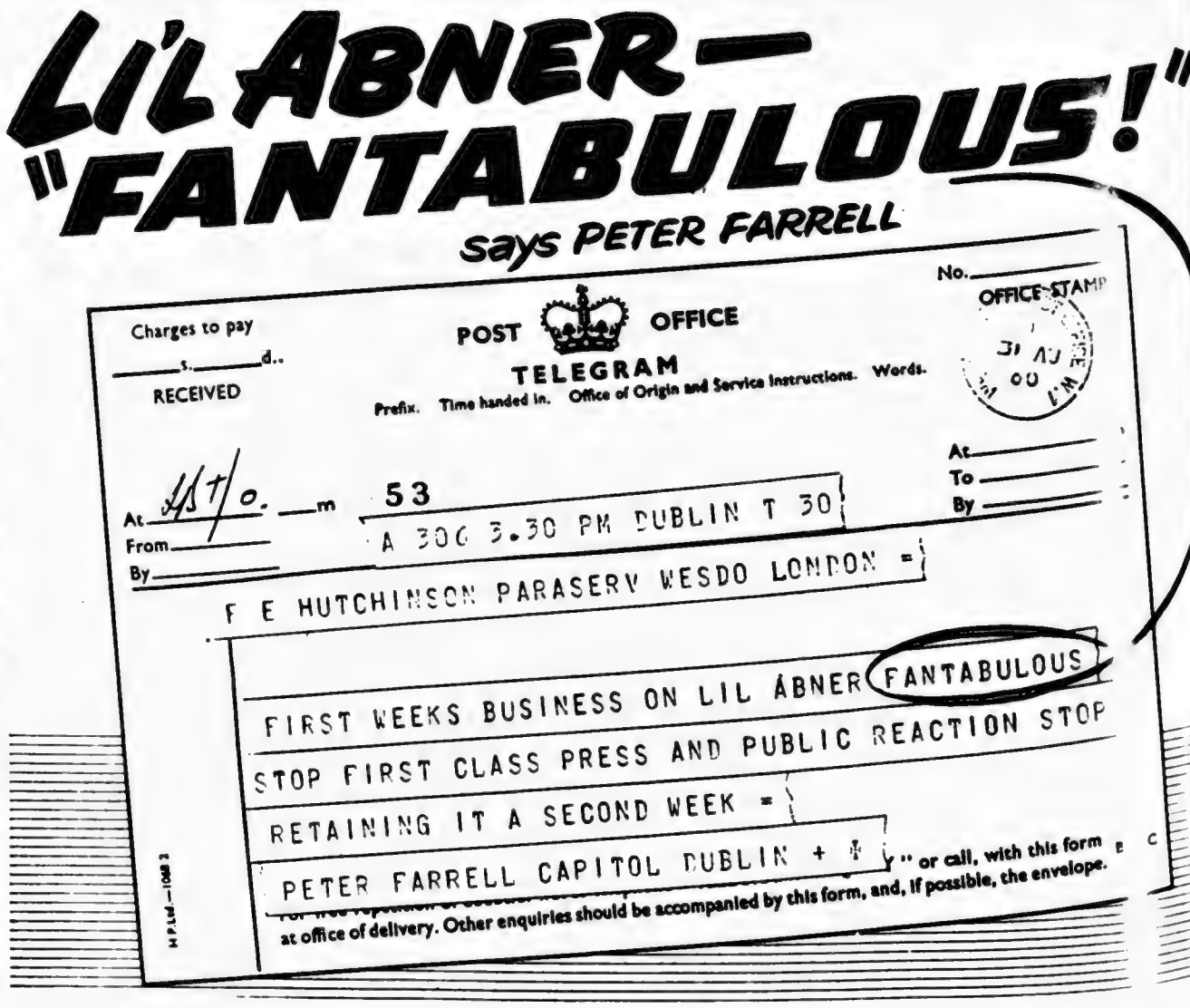
Results of the finals of the association's tennis competition at the Technicolor Sports Club:

Men's singles: winner, J. Allsop (National Screen Services); runner-up, R. Ricketts (Technicolor Sports Club).

Women's singles: winner, Miss M. Deacon (National Screen Services); runner-up, Miss J. Harper (CMA Sports Club).

Women's doubles: winners, Miss M. Deacon and Miss D. Welch (National Screen Services); runners-up, Mrs. Airey and Mrs. Brown (CMA).

FISA chairman, Spencer M. Reis, managing director of Rank Television and General Trust, presented the trophies.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"FANTABULOUS!"
says PETER FARRELL
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RETAINING IT A SECOND WEEK =
PETER FARRELL CAPITOL DUBLIN +
at office of delivery. Other enquiries should be accompanied by this form, and, if possible, the envelope.

Showmanship

—by FRANK HAZELL

"SINCE we last threw a spotlight on the press, the need for generous and informed press coverage at the local level has become greater than ever."

This is part of the introduction to the new showman's pocket guide *The Press and You*, produced by CMA Publicity Department. These little booklets are worth their weight in gold, written in a style that provides the basic grounding in press relations techniques for the newcomer, and a refresher for the expert without writing down to him.

The booklet is presented under two main sections . . . "What to do" and "How to do it," and in the first part "Theatre Reporting and Programme Building" are the sub-sections which cover most cinema press activities.

Staff, patrons and children's club encompass most of the news items at the theatre itself, and for programme building, the material which I mentioned the other week, after talking to local film columnists, is covered in detail.

I am pleased to see that being written by journalists, the aspect of this local level coverage is balanced in the right proportion with that of the national papers.

The second part, "How to do it," covers the best method and manner of presentation, what makes easy reading for the editor, and the style in which the best news copy is written.

It gives the respective responsibilities of those that work on the paper—the editor, advertising manager, film critic, the diarist, woman's page editor, art editor, news editor and chief sub.

Where they fit into the whole production, their respective responsibilities and how best to supply the material they need, in a manner they will accept.

Here again the professional behind this publication becomes obvious for in each case the true importance of each section is given, which, as we know, does not always relate to its position on the paper.

On reading through this booklet I realised that for a showmanship column I should reprint the whole of this publication. Its value to every manager in the field at this time cannot be over emphasised, but space does not allow so I suggest the next best thing, borrow one from your nearest CMA manager and if you can't do this then wait for the next publication in this series, "Making Friends and Influencing People."

After studying this, perhaps a letter to Charles Young, the director of publicity and advertising, who is responsible for this fine series, may persuade him to let you have a copy!

Bob Monkhouse, one of the stars of Renown's comedy "Dentist In The Chair," put Tommy Steele in the chair in the entrance to the ABC, Blackpool, when they called to see the picture which has just concluded a record-breaking run

THE COMPANY OF SHOWMEN

Good campaigns from AKC men

THE Army Kinema Corporation showmanship ontest is still bringing some good campaigns om its managers in Germany. The first man- er to reach 12 mentions in this column receives £15 bonus.

The competition is continuous, so the more mpaigns that come in, the more £15s to be id out.

A special screening of "Who Was That Lady" as arranged at the Globe Rheindahlen and the roceeds were donated to the Soldiers, Sailors d Airmen's Families Association.

Effective display

A. J. Wilson arranged a most effective and ttractive foyer display in conjunction with the NAAFI and Max Factor, who supplied several hundred vanity cases for presentation to all women customers.

To round-off the evening, Mr. Wilson arranged or Lady Cassels, wife of the C-in-C to call out the lucky seat numbers, and holders of the winning seat tickets were presented with gift packs of Max Factor products.

L. Atkins, Globe, Dusseldorf, made excellent use of record sleeves for a colourful foyer display for "The Five Pennies."

For "North West Frontier" a tie-up with Air India provided an ideal background display for the model railway, mounted amid a three dimensional setting of the North West Frontier."

R. N. Potter, Globe, Munster, had a stage show as part of the campaign for "Operation Bullshine," an ideal title for an Army camp cinema.

Boys from the 140 Company RASC and local German girls produced a skiffle group and from all reports the shows were an outstanding success.

Large cut-out palm trees and elephant heads were incorporated with the normal renters material to provide a setting for "Watusi" and whilst a small display, it was so arranged as to pinpoint the centre of operations—the pay box.

A second credit for **R. N. Potter** is for "Desert Mice" another eye-catching home-produced display unit in keeping with the film subject and the audience to which he was selling.

W. Hall, Elizabeth, Krefeld, had another of his ambitious home-made displays for "The Last Mile."

Behind metal bars, scrounged from a local contractor, a painted backcloth of a scene from the film was used and above this a machine gun was mounted.

The display was 12 feet high and illuminated green from behind and floodlit from the front.

Further credits for **W. Hall** are for "Jazz Boat," another large display of credit titles, musical notes and instruments all cut out from cardboard and painted. Fairy lights were fitted to the masts of the Jazz Boat. Given a horror film and Mr. Hall goes to town—he is the master of the macabre.

For "The Headless Ghost," the skeletons, dangling heads, chopping block and blood-stained axe are all there, with green lights, spiders webs dangling from the ceiling, highlighted by the skilful use of coloured lighting.

Local interest

J. Alexander, Gaumont, Wolverhampton, mounted one, that for topicality and local interest would have taken a lot of beating. It was a "Wembley Picture Trail" and showed through press pictures the path Wolves took to the Wembley Cup Final. Sponsored by the local paper, a special booklet was produced to commemorate another Golden Year for the gold and black shirts.

The exhibition was attractively mounted and opening day invitations were accepted by most of the Wolves team and other leading local sportsmen. A special section featured congratulations from the leading national press sports writers, and a full window display was linked to the exhibition by the recently published book on the Wolves.

C. Prescott, Odeon, Bury, managed to find four men who were present at the action of "Sink the Bismarck" and they were his main guests on the opening night. The foyer display consisted of model ships that had taken part in that famous action and the Guard of Honour, provided by Sea Cadets, was inspected by the Mayor.

The theatre was tastefully decorated and the exhibition by the Royal Naval Association was of special interest. Press, both on the film and the local angles that had been incorporated with the opening night, was well above average, and each line of appeal was in keeping with the film and its subject.

The Showman also commends . . .

Figures in parentheses indicate number of credits

ACKROYD, R., Odeon, Newton Abbot: The Savage Innocents. **Allan, S. G.**, Roxy, Glasgow: Carry On Constable. **Amerena, P. C.**, Odeon, Ramsgate The Savage Innocents **Abell, D. G.**, Odeon, Brighton: The Unforgiven. **Adams, L. F.**, Odeon, Ipswich: The Savage Innocents. **Adams, H. W.**, Odeon, Godalming: Visit To A Small Planet. **Archer, P. A.**, A.M., Odeon, Sutton Coldfield: Sink the Bismarck!

BINT, B., Odeon, Sale: The League Of Gentlemen. **Bird, T. W.**, Gaumont, Whitley Bay: Wake Me When It's Over. **Baker, G.**, Gaumont, Manchester: Solomon and Sheba. **Beetles, B. W.**, Odeon, Cheetham Hill: The League Of Gentlemen. **Brannan, J.**, Odeon, Burnage: The League Of Gentlemen. **Brissenden, F. E.**, Gaumont, Dover: A Terrible Beauty. **Browne, P. G.**, Odeon, Harlesden: Public relations. **Browne, J. E.**, Odeon, Yeovil: Seven Thieves. **Breakell, C.**, Odeon, Guide Bridge: Our Man In Havana. **Baxter, B. T.**, Gaumont, Wandsworth: Never Let Go. **Brader, P. J.**, Plaza, Dudley: Summer Of the Seventeeth Doll. **Barnes, E.**, Gaumont, Stoke: Hound Dog Man, Seven Thieves, Rank Records, Top Pops (4). **Bennett, G. E.**, Gaumont, Burslem: Sink the Bismarck! **Bennett, R. W. G.**, Gaumont, Nottingham: A Terrible Beauty. **Beacham, V.**, Odeon, Herne Bay: The Savage Innocents. **Best, C.**, Odeon, Canterbury: The Savage Innocents. **Birse, H. C.**, New Victoria, Edinburgh: Can Can.

CLARKE, D., Odeon, Derby: Further Up the Creek. **Churcher, A. R.**, Odeon, Woolwich: Never Let Go. **Crisp, A. G.**, **Odeon**, Southend-on-Sea: The Savage Innocents. **Cane, P.**, A/M., Odeon, Southsea: The Unforgiven. **Crawshaw, R.**, Odeon, Taunton: Summer Of the Seventeenth Doll, Pale-Face (2). **Cross, P. A.**, Odeon, Shirley: Sink the Bismarck! **Clark, J. D.**, Majestic, Leeds: A Terrible Beauty, Public relations (2). **Chantrey, G. M.**, Odeon, Glasgow: Toby Tyler. **Caro, S. P.**, Odeon, Clacton: The Savage Innocents. **Cornell, W. A.**, Odeon, Barnet: Wild River. **Craig, B.**, Odeon, Cardiff: Make Mine Mink. **Cattell, A. G.**, Regal, Torquay: Hercules Unchained. **Cooper A.**, Ritz, Hyde: Hercules Unchained. **Close, C.**, Gaumont, Bristol: Make Mine Mink. **Carter, W. S.**, Picture House, Doncester: Bottoms Up, Tall Story, Sergeant Rutledge, Follow That Horse (4). **Crabb, R. J.**, Ritz, Nuneaton: Bottoms Up, The Rise and Fall Of Legs Diamond, Hell Is A City, Press relations, Hell Is A City, Touch Of Larceny (6). **Callander, D.**, Vandyck, Bristol: Sign Of the Gladiator, Goliath, A Terrible Beauty, Hell Is A City, Sergeant Rutledge (5). **Cattell, A. G.**, Regal, Torquay: Sands Of the Desert. **Cranfield, G. W.**, Odeon, Oldham: Cockleshell Heroes.

DENYER, D. A., Victoria, Cambridge: Public relations, Sign Of the Gladiator (2). **Deacon, V. H.**, Gaumont, Coventry: Rebirth Of A City. **Donald, F. D.**, Gaumont, Smethwick: Sink the Bismarck! **Ditcham, C. T.**, Odeon, Kingston: Lords Of the Forest. **Davis, A. F.**, Ambassador, Hayes: Toby Tyler. **Davids, A.**, Gaumont, Worcester: The League Of Gentlemen. **Dunbar, R. A.**, Academy, Brighton: Public relations. **Donkin, W. T.**, Odeon, Motherwell: Our Man In Havana. **Dawson, G. V.**, Odeon, Worthing: The Unforgiven. **Dracott, C. H.**, Odeon, Liverpool: The Mountain Road. **Dilks, G.**, A.M., Gaumont, Leicester: The Challenge.

EDMUNDSON, K. D., Odeon, Chester: Cone Of Silence, The Mountain Road (2). **Elcock, G. P.**, Odeon, Deal: The Savage Innocents.

FOUNTAINE, F., Odeon, Nottingham: Conspiracy Of Hearts. **Fail, D. P.**, Gaumont, North Shields: Around The World In 80 Days. **Farmer, R.**, Gaumont, St. Albans: In the Nick. **Firman, S. A.**, Odeon, Hatfield: Our Man In Havana. **Fray, R. W.**, Gaumont, Hinckley: The League Of Gentlemen. **Fountaine, F. J.**, Odeon, Nottingham: The Mountain Road.

GLASGOW, J. G. Odeon, Wembley: Wild River. **Goss, R. P.**, Gaumont, Chorlton: Scarface Mob, Our Man In Havana (2). **Graves, L. W.**, Odeon, Lowestoft: The Savage Innocents. **Gislingham, E. A.**, Gaumont, Cheltenham: Cone Of Silence.

HURLBUTT, E., A.M., OBC, Birmingham: Public relations. Adventures of Huckleberry Finn, Li'l Abner (3). **Hellawell, R.**, Empire, Whitby: The Nun's Story, Once More With Feeling (2). **Hockings, K. J.**, Odeon, St. Austell: The Savage Innocents. **Humphreyes, W.**, Odeon, Faversham: Too Young To Love. **Howes, G. A.**, Gaumont, Salisbury: The Savage Innocents.

JOHNSON, E. H., Palace, Ashton-In-Makerfield: The Angry Silence, Hell Is A City, Carry On Constable, Moment Of Danger (4). **Jones, N. L.**, Odeon, Birmingham: The Mountain Road.

KYLE, W. G., Odeon, Bury St. Edmunds: Visit To A Small Planet. **Key, W. J.**, Olympia, Cardiff: Sands Of the Desert.

LAWRIE, W., Regal, Greenock: The Angry Silence, Cash McCall, Inn For Trouble, School For Scoundrels, Hell Is A City, Hercules Unchained (6). **Lloyd, K. B.**, Gaumont, Southport: The Mountain Road. **Lane, R. W.**, Odeon, Folkestone: The Savage Innocents. **Lucas, R. R.**, Gaumont, Southampton: The Savage Innocents. **Lockyer, G.**, Odeon, Stafford: Conspiracy Of Hearts. **Longley, N. C.**, Hippodrome, Putney: Never Let Go. **Lines, A. G.**, Regal, Coventry: Conspiracy Of Hearts. **Larrosa, E.**, Gaumont, Bootle: Seven Thieves.

MAPES, G. R., Savoy, Stourbridge: The Trials Of Oscar Wilde, School For Scoundrels (2). **Mawditt, D. S.**, Metropole, Nottingham: Ice Palace, Huckleberry Finn, Sands Of The Desert, Hell Is A City (4). **Mason, J. A.**, Rex, Hanworth: Public relations. **Marsh, R.**, R/M., Ritz, Ipswich: Public relations, Dentist In The Chair (2). **Moneypenny, L. A. L.**, Odeon, Jersey: The Unforgiven. **Moore, D.**, Odeon, Bridgwater: Sink the Bismarck! **Milborrow, K.**, Odeon, South Norwood: Never Let Go.

NORRIE, M. N., Odeon, Andover: Visit To A Small Planet.

OAKLEY, B. C., Odeon, Wolverhampton: Summer Of the Seventeenth Doll.

PARSONS, M. J., Villa Cross, Handsworth: Sink the Bismarck! **Pitman, S. T.**, Gaumont, Frome: Conspiracy Of Hearts. **Parnham, S. E.**, Odeon, Alfreton: Who Was That Lady? **Perkins, S. E.**, Regal, Farnham: The Mountain Road. **Page, L.**, Odeon, Leicester: Sink the Bismarck!

REDMAN, D., Odeon, Southampton: Confessions Of Counterspy. **Robertson, H. A.**, Gaumont, Bromley: Public relations. **Raistrick, R.**, Odeon, Sheffield: Public relations. **Rubie, P. A.**, A/M., Empire, Aldershot: Never Let Go. **Ralph, T. E.**, Gaumont, Richmond: Lords Of the Forest. **Russell, J. S.**, Odeon, Dundee: The Battle Of The Sexes. **Reed, C. H.**, Odeon, Rutherglen: Seven Thieves. **Roles, M. F.**, Seamore, Glasgow: A Woman Like Satan. **Ratcliffe, P.**, Regal, Wembley: Hercules Unchained, The Flesh and the Fiends, Follow That Horse (3). **Rees, J. H.**, Pavilion, Stanningley: Children's club. **Richardson, J. A.**, Empire, Coventry: Dentist In the Chair. **Ramsey, D.**, Olympia, Newcastle: Operation Petticoat, Lorna Doone, Battle Of the Sexes, The Angry Silence, Jazzboat, Shakedown (6).

SEALS, E. S., Odeon, Woking: Never Let Go. **Saunders, J.**, Odeon, Manchester: The Mountain Road. **Scardifield, J. A.**, Odeon, Dover: The Savage Innocents. **Smith, A. V.**, Odeon, Becontree: Circus Of Horrors. **Sweeney, G.**, Odeon, Deptford: Never Let Go. **Short, T. D.**, Rialto, Southampton: The League Of Gentlemen. **Street, A. W.**, Odeon, Richmond: Toby Tyler. **Sandiford, G. E.**, Walpole, Ealing: In The Nick. **Silander, H.**, Gaumont, Reading: Confessions Of A Counterspy. **Stanforth, W. H.**, Majestic, Leeds: Confessions Of A Counterspy.

TAYLOR, E. M., Odeon, Hinckley: A Woman Like Satan. **Tucker, J.**, **Odeon**, Weymouth: Never Let Go. **Taylor, G. W.**, Odeon, Acton: Look At Life. **Tompkins, B.**, Odeon, Mile End: Toby Tyler. **Thurman, F. O.**, Mechanics, Nottingham: All Quiet On The Western Front. **Tappy, C. A.**, Odeon, Plymouth: The Savage Innocents.

WILTON, N. A., Odeon, Winchester: The Mountain Road. **Waller, R. S.**, A/M., Odeon, Leeds: Crack In The Mirror. **Watt, L. (Miss)**, Odeon, Coatbridge: Sink the Bismarck! The Battle Of The Sexes (2). **Wills, C. B.**, **Odeon**, Camberwell: Never Let Go. **Wilmot, G. A.**, Odeon, Southampton: The Challenge. **Williams, A. E.**, Odeon, North-Fields: Wild River. **Watson, G. A.**, Gaumont, Guernsey: Follow That Horse. **Wood, W. R.**, Gaumont, Wallasey: The Battle Of the Sexes. **Wyeth, C.**, Odeon, Reading: The Savage Innocents.

YATES, R., ABC, Miles Platting: School For Scoundrels, The Battle Of the Sexes.

'Kine.'-MGM £600 Conte

A dog was his publicity agent

FOR "Please Don't Eat The Daisies" **Newton,** of the Gaumont, Cardiff, com his campaign with advance foyer display were tastefully compiled.

The painting competition block was in the *Cardiff and Suburban News.*

Good use was made of the national mil with dairies using 5,000 bottle collars and

Personal cards were sent to clubs and in the Cardiff area: a dog with credit walked around the town: book marks w tributed extensively; and miscellaneous cards were placed around the town.

At the Odeon, Llanelly, **R. E. Gordon** his efforts to publicity coverage for "N Few."

Display cards were used by shops, and hotels featured overprinted serviettes.

Two hundred and fifty pictorial handou were circulated and two of the largest credit traders in town agreed to have hundreds of over printed envelopes for dispatch to customers. Personal letters were sent to residents in a housing estate.

Finally, the *Llanelly Mercury* printed an "action strip" as well as editorial.

William D. Demaecker, of the Mayfair, Battlefield, put several street stunts into operation to publicise "The Wreck of the Mary Deare." These included a girl on horseback, stilt walkers, cyclists and a car. All had theatre and film credits displayed, and toured the town at peak periods.

Glossy postcards, quads and box-office cards were sent to youth clubs, factories, hotels and shops, and several window tie-ups were made, linked with a host of merchandise.

The highlight of the campaign carried out by **J. A. Brown** of the Gaumont, Edinburgh, for "The Day They Robbed The Bank of England" was a press show, which proved to be a tremendous success. Representatives from papers within several miles of the city attended, and first-class editorial in many papers resulted.

In all, a total of 214 inches was achieved in nine papers.

More Credits

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"**The Last Voyage.**"—T. Whittaker, Savoy, hampton; R. M. Alner, Whiteladies, Bristol Handford, Rex, Bedminster.

"**Never So Few.**"—R. C. McIver, Odeon, N. J. Ward, Imperial, Birmingham; P. Murphy, Odeon, Chester.

"**The Wreck of the Mary Deare.**"—E. H. Palace, Ashton-In-Makerfield; G. Lennox, Muirend.

"**All the Fine Young Cannibals.**"—N. S. Ca Ritz, Southend.

"**Gigi.**"—J. Hindle, Essoldo, Blackburn.

"**The Day They Robbed the Bank of Engla** E. J. Smith, Gaumont, Putney; A. F. Stokes mont, Leyton.

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SITUATIONS VACANT

ASSISTANT Manager/Operator wanted for Kent coast cinema.—T., Box 754, Kinematograph Weekly.

PROJECTIONIST. — Reliable Second — opportunity for experienced Third. Top top wages paid. Permanent. Five days only. — Apply, Queens Hall Cinema, Palmers Green 0860.

BRITISH Commonwealth International Newsfilm Agency (Visnews) requires Laboratory Progress Supervisor to take charge small 16-mm. film laboratory now under construction. Candidates must be fully experienced all aspects development, printing, grading and sensitometry. Pensionable post in scale £997-£1,417 according to experience.—Letters to B.C.I.N.A., 30, School Road, London, N.W.10.

STAR Associated Holdings, Ltd., invite applications from experienced Managers for key situations in the North.—Full particulars to P.O. Box 170, 15, Wellington Street, Leeds, 1.

SECOND Projectionist for Grade "A" Hall, pleasant city in South. Superannuation, good prospects.—C., Box 762, Kinematograph Weekly.

EXPERIENCED Projectionist required. —Apply, Manager, Welwyn Theatre, Welwyn Garden City.

SITUATIONS WANTED

RECENTLY returned from Hollywood, TV Photo Editor and Publicist, formerly with leading Network, seeks offers.—D., Box 763, Kinematograph Weekly.

16-MM. Representative, lifetime in business, 8 years' experience overseas handling Continental and Major Renter's product, would consider any offers.—E., Box 764, Kinematograph Weekly.

CHIEF Operator, 27, single, seeks position in Eastern Counties, energetic and screen showman. References available.—G., Box 766, Kinematograph Weekly.

MANAGER/PROJECTIONIST seeks permanent position to coastal or country cinema.—Write, H., Box 767, Kinematograph Weekly.

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CINEMA WANTED

WANTED: Cinema to rent. P., Box 765, Kinematograph Weekly.

TENDER

CITY OF STOKE-ON-TRENT EDUCATION COMMITTEE. TENDERS are invited for the supply of one 16-mm. Automatic Film Inspection Machine. Form of Tender may be obtained on application to the Chief Education Officer, P.O. Box 23, Town Hall, Hanley, Stoke-on-Trent. Tenders should be submitted to the undersigned not later than 12 noon on Tuesday, 20th September, 1960, in the envelope provided for the purpose endorsed "Tender for Automatic Film Inspection Machine". H. Taylor, Town Clerk.

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PRODUCTION

—continued from page 15

his home in this country. He has a long experience of working with the Chaplin family and was associate to Charles Chaplin on "A King in New York" and "Limelight."

"Ticket to Paradise" is a smaller canvas subject set in Italy. It's a holiday romance story and stars Patricia Dainton and Emrys Jones.

\+ + +

RE-SHUFFLE at Bray Studios: Michael Carreras's production for Columbia, "The Inquisitor," has been put back because of casting difficulties. Starting next Monday instead will be "The Curse of the Werewolf." Tony Hinds will produce and Terence Fisher direct for Universal-International release.

\+ + +

MANCUNIAN FILMS will return to full-scale feature production early next year. Tom Blakeley tells me the company has ambitious plans, all centred on comedy, and first on the schedule is an Army subject.

Meanwhile he is preparing a second feature, "Rag Doll" (working title), which he will produce at Walton for Mancunian release. It's a domestic drama and the script is now being written by Brock Williams.

Shooting is set to start on November 25.

\+ + +

WARWICK is to make the screen version of John Buchan's "Oliver Cromwell." For Eros release, it's planned as a large-scale production in Technicolor and Technirama Super 70.

It will be directed by Ken Hughes, who is now writing the script—and shooting is scheduled for early next March.

YOUR FILMS

—continued from page 12

comedy, considered by most people to be the best of the "Doctor" series, has been breaking records without gimmicks or special advertising and sales promotion campaigns. The potential winner of the year, it's a proposition no showman worthy of the name can afford to miss.

\+ + +

WHEN it comes to clinical comedies or, for that matter, any other, "Dentist In The Chair" (Renown—British) can definitely hold its own. Uninhibited nonsense, it's been cleaning up in the provinces and is currently proving that its out-of-town success wasn't a flash in the pan. The eggheads didn't think it was funny, but the laugh's on them.

\+ + +

"THE LOST WORLD" (Twentieth Century-Fox—CinemaScope) opened to extremely good business. The screen version of Conan Doyle's famous science-fiction novel received an A certificate, but it failed to keep the kids out when it played at the Odeon, Leicester Square. Junior still won't be denied.

\+ + +

SO FAR as its London releases are concerned, "Kidnapped" (Disney—British) is comfortably home and dry. It and "White Wilderness" (Disney) made a darned good holiday programme.

\+ + +

THERE was a steady demand for "From The Terrace" (Twentieth Century-Fox—CinemaScope), although it proved a little too [illegible] cated for some areas. Incidentally, it h[illegible] a feminine angle.

\+ + +

THINGS have not been easy for "Ice [illegible]" (Warner-Pathe). I thought the omnib[illegible] entertaining in its novelettish way and the[illegible] been no grouses from those who have [illegible] see it. The trouble is the masses [illegible] attracted by its title.

\+ + +

MGM'S "The Adventures Of Huc[illegible]eberry Finn" (CinemaScope) did all that was [illegible]ked of it. In other words, it intrigued and am[illegible]ed the kids.

\+ + +

IT WAS hoped that star values would help put over "The Gallant Hours" (United Artists), but even James Cagney can't create interest in American history. The screen biography never really got started.

\+ + +

IF YOU'RE looking for a cast-iron reissue bill, you won't go far wrong with Regal's "Wuthering Heights" (American) and "Up The Creek" (British). Most of the circuits have booked it.

\+ + +

UNLESS yours is a family house, get after "The Green Mare's Nest" (Cross-Channel—Franscope—French). It's near the knuckle, but is it taking a packet!

SHOOTING NOW

ABPC ELSTREE.—"The Rebel" (Associated British for Warner-Pathe), producer Bill Whittaker, director Robert Day; **"The Story of David"** (William Goetz for Warner-Pathe), producer George Pitcher, director Bob McNaught; **"Don't Bother to Knock"** (Haileywood for Warner-Pathe), producer Frank Godwin, director Cyril Frankel on location.

ARDMORE. — "The Mark" (Stross-Buchman for 20th-Fox), producers Raymond Stross, Sidney Buchman, director Guy Green.

BEACONSFIELD. — "The Bulldog Breed" (Rank), producer Hugh Stewart, director Robert Asher.

BRAY.—"The Curse of the Werewolf" (Hammer for UI). Produced by Tony Hinds, directed by Terence Fisher. Starts September 12.

MERTON PARK.—Documentaries until the end of September.

MGM BOREHAM WOOD — "The Liars" (Relph-Dearden for MGM), producer Michael Relph, director Basil Dearden; **"Danger Man"** (ATV) television series produced by Ralph Smart, directed by Patrick McGoohan; **"Five Golden Hours"** (Anglofilm) produced and directed by Mario Zampi on location in Italy; building on three stages for 20th-Fox's **"Cleopatra,"** starting September 19.

NEW ELSTREE.—"Two Wives At One Wedding," produced by the Danzigers, directed by Montgomery Tully; **"The Cheaters,"** television series, producers The Danzigers, director Max Varnel.

PINEWOOD.—"No Love for Johnnie" (Betty Box Productions for Rank), producer Betty Box, director Ralph Thomas, on location; **"No Kidding"** (Beaconsfield Films for Anglo Amalgamated), producer Peter Rogers, director Gerald Thomas; **"Der Rosenkavalier"** (Rank), produced and directed by Paul Czinner entirely on location in Salzburg; building for 20th-Fox's **"Cleopatra"** starting September 19.

SHEPPERTON.—"The Guns of Navarone" (Open Road for Columbia), producer Cecil Ford, director J. Lee Thompson; **"The Queen's Guards"** (Michael Powell Productions for 20th-Fox), producer-director Michael Powell; **"The Horse Masters"** (Disney), producer Walt Disney, director Bill Fairchild; **"The Devil Inside"** (British Lion), producer E. M. Smedley Aston, director Cliff Owen; **"The Greengage Summer"** (Columbia), producer Victor Saville, director Lewis Gilbert; building for 20th-Fox's **"Cleopatra,"** starting September 19.

TWICKENHAM.—"The Big Gamble" (20th-Fox), producer Darryl Zanuck, director Richard Fleischer.

WALTON.—"Ticket to Paradise" (Bayford Films for Eros), producer, Charles Leeds, director Francis Searle; **"Follow that Man"** (Epiney Films for United Artists), producer Charles Leeds, director Gerry Epstein. Commercials.

'Gorgo' campaign

IT HAS been pointed out that the paragraph in last week's KINE. relating to the King Brothers' big promotional campaign for "Gorgo in Britain" gave the impression that the film was being released here by MGM. This is not so. MGM is handling "Gorgo" in a number of territories but British Lion are the distributors in this country.

TRADE SHOWS

LONDON

September 13:
Japan; Islands of the Sea; Mysteries [illegible] the Deep. Disney. Renown Theatre. 10.3[illegible] a.m.
Walk Tall. 20th Century-Fox. Own T[illegible]atre. 10.30 a.m.

September 14:
Watch your Stern (U). Anglo Amalga[illegible]ated. Studio One. 10.30 a.m.

September 15:
The Criminal (X). Anglo Amalgamated. S[illegible]dio One. 10.30 a.m.

MANCHESTER

September 13:
Three Came to Kill. United Artists. R[illegible]al. 10.45 a.m.

September 15:
Walk Like a Dragon. Paramount. P[illegible]za. 10.45 a.m.

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KINEMATOGRAPH WEEKLY
September 8, 1960

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